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CATALOGUE

OF

DRAWINGS BY BRITISH ARTISTS

AND

ARTISTS OF FOREIGN ORIGIN

WORKING IN

GREAT BRITAIN,

PRESERVED IN THE

DEPARTMENT OF PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM.

BY

LAURENCE BINYON, B.A.,
ASSISTANT IN THE DEPARTMENT OF PRINTS AND DRAWINGS.

VOL. II.

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PREFACE.

THE present volume, following that issued by the Trustees in 1898, is the second of a complete catalogue of drawings by British artists and foreign artists working in Great Britain, which is in course of compilation by Mr. Laurence Binyon, Assistant in the Department of Prints and Drawings. It extends from the letter D to H, and includes therefore several of the names in English art, such as Flaxman, Gainsborough, Girtin, Hogarth, which are both most distinguished in themselves and best illustrated in the Museum collection. The name which fills the most considerable space is that of John Doyle the political caricaturist ("H · B"). He is represented by a very numerous series of the original sketches for his published caricatures, purchased by the Trustees in 1882. Other leading names, of earlier date, are those of foreigners, as for instance Holbein and Hollar, who by reason whether of length of residence or of the inspiring and transforming influence they exercised upon native artists cannot be omitted from a catalogue intended, as this is, to give something like a complete historical conspectus of the arts of the draughtsman and sketcher as practised in Great Britain.

The plan and method of the work are in all respects the same as those adopted in volume I., and are fully explained in the preface to that volume. In the brief biographical notices will be found a few new results of research, in the shape of birth-dates and other matters not printed elsewhere.

SIDNEY COLVIN.

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CATALOGUE OF DRAWINGS.

VOL. II.

DACKETT, T. (worked about 1684). Miniature painter: biography unknown.

1. PORTRAIT OF A GENTLEMAN. Half-length, in an oval, wearing full wig, face in three-quarters, eyes full. Signed and dated *T. Dackett fe: ad: vivum*, 1684.
   Pencil on vellum; roy., 4⅝ × 3⅜ in.
   Bequeathed by the Rev. C. M. Cracherode, 1799.

DADD, Richard (b. 1819,). Painter; studied at the Royal Academy, and exhibited, chiefly at Suffolk Street, 1837–1842; worked in London, in Italy and Switzerland; became insane in 1843, when he killed his father; confined from 1844 in an asylum.

1. RECKLESSNESS: A PARTY OF BRIGANDS. Four brigands and a woman resting at noon on a rocky height; the woman, seated on the ground against the rock, is about to pour wine from a flask, and looks towards a brigand, who squats on the ground, r., holding a cup; another brigand, sitting behind the woman, holds a gun; a third stands behind him, emptying a flask into his mouth; the fourth reclines, with arms crossed, on the top of the rock l. above the woman, his gun in the foreground, leaning up against his knee. In the distance bare hills, and r., a ruined fortress on a wooded height, with a glimpse of sea beyond.
   Inscribed *Sketch to illustrate the Passions. The Recklessness, by Richard Dadd, Bethlehem Hospital, London. March 19th A.D. 1855.*
   Water colours; roy., 14⅛ × 10⅛ in.
   Purchased May, 1875.

DAHL, Michael (b. 1656, d. 1743). Portrait painter; born and educated at Stockholm; came to England 1678, and, after studying in France and Italy, settled in London 1688; gained considerable vogue as a portrait painter, succeeding to the practice of Kneller.

1. INNER COURT OF A BUILDING. View of the inner court of a classical building from one of the sides, with the other side seen in perspective from l. foreground to r. distance. The court is crossed by two balustraded galleries, the nearer of which leads up to an upper part of the building; on the pillars supporting it are trophies.
   Pen and Indian-ink wash; roy., 10¼ × 14¾ in.
2. PORTRAIT OF A GENTLEMAN. Whole-length, standing in a paved court, a pillar l., statues of War and Justice in niches behind; with r. arm across the body, and hat under l. arm; the face in three-quarters.
   Pen, washed with Indian ink, on bluish-grey paper; roy., 18¼ × 12⅝ in.

3. PORTRAIT OF JOHN CHURCHILL, FIRST DUKE OF MARLBOROUGH. Whole length, in armour, standing, nearly full face, looking r., l. hand on hip, r. hand on helmet; landscape background, with cavalry skirmish r. Inscribed by Horace Walpole, *John, Duke of Marlborough, drawn by Dahl. Lord Portmore has the picture at Weybridge.*
Pen and Indian-ink wash on drab paper; imp., 19⅛ × 11⅝ in.
Drawings after both of these portraits were made by one of the brothers Byng. *See* Vol. I. of this catalogue, p. 160, No. 1 (10) and (15).

All purchased at the Bull sale, June, 1881.

DALL, Nicholas Thomas (d. 1777). Landscape painter; by birth a Dane; settled in London about 1760, and was scene-painter at Covent Garden; elected A.R.A. in 1771, and exhibited landscapes at the Academy till his death.

1. ROCKY LANDSCAPE. A wild foreground of rocks, with a cave in the centre and trailing brambles; beyond, a wall of cliffs shutting in the valley; a few trees at the l. in the middle distance. Probably a sketch for a stage scene. Signed and dated on the margin, outside a border drawn round the subject and arched at the top: *N. T. Dall*, 1775.
Water colours and body colours, with some pen-work; imp., 16⅞ × 15⅛ in.

Purchased May, 1890, at the Percy sale.

DANBY, Francis, A.R.A. (b. 1793, d. 1861). Painter; born near Wexford; studied drawing at Dublin; from 1813 worked at Bristol and in London, from 1829–1841 in Switzerland, and from 1841 till his death in England again, chiefly at Exmouth; elected A.R.A. 1825. Painted historical and ideal landscapes in an ambitious and somewhat theatrical style.

1. A GARDEN NOOK. A group of young trees and a flight of stone steps at the bottom of a grassy bank, sloping up steeply r.
Black chalk on blue-tinted paper, heightened with white; roy., 7⅝ × 5⅝ in.

2. STUDY OF FOLIAGE. A hedge of straggling bushes and creepers.
Black chalk sketch on drab paper, heightened with white; roy., 7⅝ × 12 in.

Nos. 1 and 2 were purchased January, 1872.

3. IN KENSINGTON GARDENS. Broken ground with shrubs and roots; a narrow glade opening through trees beyond, and two figures at the end of it. Inscribed *Kingsington* [sic] *Gardens. F. Danby.*
Pencil; roy., 5 × 6½ in.

Purchased February, 1880.

4. ROWNHAM FERRY ON THE AVON, NEAR CLIFTON. A broad, sandy shore with trees above a hedge r., and a man in the foreground breaking stones near a disused capstan; flowing l., the river lies in sunshine, with boats crossing at the ferry, just beyond which, on the further bank, is the harbour entrance and a block of buildings; in the distance, woods and fields and hills.
Water colours; roy., 7½ × 17⅝ in.

Purchased May, 1885, at the Cheney sale.

5. CONWAY CASTLE. The castle towards the l. rises dark from the broad waters of the harbour, the shore of which occupies the foreground; the low sun, bursting from a cloud above the castle towers, shines through the foliage of a tree on the near bank l., and sheds a yellow light on the further shores and on a wooded islet r.; a ferry-boat with cattle crosses the river; some figures and vessels are visible under the castle; and two oxen enter the water in the foreground.
Water colours; roy., 12 × 18⅛ in.

Purchased May, 1890, at the Percy sale.

DANBY, Thomas (b. about 1817, d. 1886). Landscape painter; younger son of Francis Danby; studied in Paris; worked chiefly in Wales; influenced by his friend P. F. Poole, R.A.; elected Associate of the Water Colour Society in 1867 and Member in 1870.

1. Two on one mount, roy., viz.:—

   (*a*) LANDSCAPE STUDY. A clump of trees and a hut on the flat shore of an estuary, with distant mountains beyond.
   Water colours on greyish paper, heightened with white; $3\frac{3}{8} \times 4\frac{3}{4}$ in.

   (*b*) SHRIMPING AT SUNRISE. A man shrimping on a low shore, the water reflecting yellow gleams of dawn above a bank of clouds; at a little distance, l., a boat and two figures.
   Water colours and body colours; $3\frac{1}{2} \times 4\frac{7}{8}$ in.
   Presented by Sir A. W. Franks, K.C.B., in October, 1891.

DANCE, George, R.A. (b. 1741, d. 1825). Architect; son of George Dance, the architect, whom he succeeded as Surveyor to the City of London; one of the original members of the Royal Academy; rebuilt Newgate and designed other buildings, but after 1798 devoted himself chiefly to chalk portraits, seventy-two of which were engraved by W. Daniell.

[1–8.] Portraits engraved by William Daniell, R.A., for Dance's Collection of Portraits. Two vols. 1807–1814.

1. SAWREY GILPIN, R.A. Head and shoulders in profile, looking r. Inscribed *Sawrey Gilpin, R.A.*
   Pencil; roy., $10\frac{1}{2} \times 7\frac{3}{4}$ in.
   See below in this catalogue, under Sawrey Gilpin.
   Purchased May, 1879.

2. JONAS DRYANDER. Half-length, seated, looking l., with arms folded. Signed *Geo. Dance, June 9th*, 1795.
   Pencil; roy., $9\frac{3}{4} \times 7\frac{1}{4}$ in.
   Jonas Dryander (b. 1748, d. 1810), botanist, was born and educated in Sweden; came to England, and was appointed librarian to Sir Joseph Banks, the catalogue of whose library, published 1796–1800, was his greatest work; he was librarian to the Royal Society and the Linnean Society.
   Purchased December, 1884.

3. BENNET LANGTON, LL.D. Head and bust in profile looking l. Signed and dated *Geo. Dance, April 28th*, 1798.
   Pencil; roy., $10 \times 7\frac{1}{2}$ in.
   Bennet Langton, b. 1736, educated at Trinity College, Oxford, was a distinguished Greek scholar; succeeded his friend Dr. Johnson, as Professor of Ancient Literature at the Royal Academy; died 1801.

4. GENERAL PASQUALE PAOLI. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, July 18th*, 1797.
   Pencil; roy., $10 \times 7\frac{5}{8}$ in.
   Pasquale Paoli, b. 1726 in Corsica, entered the service of the King of Naples; returned 1755 to Corsica as commander-in-chief, and governed with conspicuous wisdom and success; came to England 1769 after a defeat by the French, but returned 1790, and was at the head of affairs till 1795, when he was forced to retire again to England, and died there in 1807.

5 THE CHEVALIER D'ÉON. Head and bust, seated, in profile looking l., wearing woman's dress and cap, with star on breast. Dated and signed *May 26th*, 1793, *Geo. Dance.*
   Pencil, tinted in Indian ink and water colours; roy., $10\frac{1}{8} \times 7\frac{5}{8}$ in.
   Charles Geneviève Louis Auguste André Timothée D'Éon de Beaumont, b. 1728, of an old French family, acted as secret agent for Louis XV. in Russia; served a campaign as captain of dragoons; came to England 1762 on a political

mission, and remained till 1777, when he was ordered back to France and compelled to wear woman's clothes; in England from 1785 till his death in 1810, supporting himself by exhibitions of fencing. His sex was long a theme for disputes and wagers.

6. William Thomas Lewis. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, Oct^r 28^th^, 1798.*
   Pencil, with water-colour tint on lips and cheek; roy., 10 × 7⅝ in.
   William Thomas Lewis, actor, called 'Gentleman Lewis,' b. about 1748, first made a name in Dublin; after 1773 played at Covent Garden; an admirable comedian; died 1811.

7. Prince Hoare. Head and bust in profile looking l. Signed and dated *Geo. Dance. Nov^r 12^th^, 1798.*
   Pencil, with slight tint on lips and cheek; roy., 9⅞ × 7½ in.
   Prince Hoare, painter, b. 1755, studied under Mengs at Rome; painted portraits and historical subjects, and wrote several works on art.

8. Thomas Girtin. Head and shoulders in profile looking l. Signed and dated *Geo. Dance, Aug^st 28^th^, 1798.*
   Pencil, with red on lips and ear; roy., 10 × 7½ in.
   See below, in this catalogue, under Girtin.

[9-27.] Portraits not engraved.

9. Thomas Banks, R.A. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, July 18^th^, 1794.*
   Pencil, with slight tint on lips and cheek; roy., 10 × 7½ in.
   A slightly different portrait of Banks, dated Feb., 1793, was engraved in the 'Collection of Portraits.'
   Thomas Banks, sculptor, b. 1735, studied in London and in Rome; worked for a time at St. Petersburg, afterwards till his death, 1805, in London; the first English sculptor, according to Reynolds, to produce works of classic grace.

10. William Daniell, R.A. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, Dec^r 7^th^, 1794.*
    Pencil, touched with red on lips; roy., 10 × 7⅝ in.
    See in this catalogue under W. Daniell.

11. John Wolcot ('Peter Pindar'). Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, July 17^th^, 1793.*
    Pencil, with red on lips and cheek; roy., 9⅞ × 7½ in.
    John Wolcot, b. 1738 in Devon, practised medicine in Jamaica and in Cornwall, where he discovered the painter Opie; best known by his satirical odes, published under the name of Peter Pindar, on artists of the day; died 1819.

12. The Rev. Daniel Lysons. Head and bust, seated, in profile looking l. Dated and signed *Dec^r 14^th^, 1793, Geo. Dance.*
    Pencil, with red on lips and cheek; roy., 11⅜ × 9 in.
    Daniel Lysons, topographer, b. 1762, was chaplain to Horace Walpole, and rector of Rodmarton; his principal work is the 'Environs of London,' in four volumes, admirably compiled. He died 1834.

13. Samuel Lysons, F.S.A. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, July 17^th^, 1793.*
    Pencil, with red on lips and cheek; roy., 10 × 7⅝ in.
    Samuel, brother to Daniel Lysons, b. 1763, was Keeper of the Records in the Tower of London, a famous antiquary, and an artist of some accomplishment; the chief work of his life was the 'Reliquiæ Britannico-Romanæ'; he died 1819.

14. Joseph Planta. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, July 8^th^, 1794.*
    Pencil, touched with red on lips; roy., 10 × 7½ in.
    Joseph Planta, born 1744 in Switzerland, succeeded his father as assistant in the British Museum, and was principal librarian 1799–1827; died 1827.

15. Dr. Richard Brocklesby. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, May* 15th, 1795.
Pencil, touched with red on lips; roy., 10 × 7¾ in.
Richard Brocklesby, physician, b. 1722, graduated at Leyden, and practised in London; remembered as the beloved friend of Burke and of Johnson, and as the author of a work on music as a cure of diseases, and another on the improvement of military hospitals; he died 1797.

16. Thomas Holcroft. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, May* 9th, 1795.
Pencil, touched with red on lips and cheek; roy., 10 × 7⅝ in.
Thomas Holcroft, dramatist, b. 1745, after many adventures and struggles with poverty won success at Covent Garden with an adaptation of the 'Mariage de Figaro,' and became celebrated by his comedy 'The Road to Ruin,' which still keeps the stage; he wrote also novels and translations; died 1809.

17. Robert Brettingham. Head and bust, seated, in profile looking l. Dated and signed *Novr* 3rd, 1793, *Geo. Dance.*
Pencil, with red tint on cheek and lips; roy., 12⅜ × 9⅛ in.
Robert Furze Brettingham, architect, b. 1750, after studying in Italy became one of the most successful architects of his day; he built a number of prisons, and many mansions throughout the country; died about 1806.

18. John Julius Angerstein. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, Febr* 9th, 1795.
Pencil, tinted on the face; roy., 10 × 7½ in.
John Julius Angerstein, b. 1735, of Russian extraction, went to England young, and became an underwriter at Lloyd's and one of the most influential merchants in London; his fine collection of pictures, bought for the nation at his death, formed the nucleus of the National Gallery.

19. Nicholas Revett. Half-length, seated, nearly in profile, looking l. Signed and dated *Geo. Dance, Novr* 29th, 1800.
Pencil, touched with red on the lips; roy., 10⅛ × 7⅝ in.
See in this catalogue under Revett.

20. Charles Burney, D.D. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, April* 12th, 1794.
Pencil, with red on lips and on waistcoat; roy., 10⅛ × 7⅝ in.
For Burney's biography, see under his portrait by H. Edridge.

21. S. P. Cockerell. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, July* 28th, 1793.
Pencil, partially tinted in water colours; roy., 9⅞ × 7⅝ in.
Samuel Pepys Cockerell, architect, b. 1754, was pupil of Sir Robert Taylor, and had an extensive practice; died 1827. He married Ann, daughter of John Whetham, of St. Ives, and one of their sons was Charles Robert, a more distinguished architect than his father.

22. Mrs. S. P. Cockerell. Half-length, seated in a chair, in profile looking l. Signed and dated *Geo. Dance, Octr* 6th, 1793.
Pencil, with water-colour tint on face and sash; roy., 12¼ × 9 in.
See note on the preceding drawing.

23. Michael Angelo Rooker. Head and bust, seated, in profile looking l. Signed and dated *Geo. Dance, Novr* 24th, 1793.
Pencil, touched with red on face; roy., 12⅜ × 9⅛ in.
See in this catalogue under Rooker.

24. Edward Edwards. Head and shoulders, in profile looking l. Signed and dated *Geo. Dance, June* 1st, 1793.
Pencil, partly tinted in water colours; roy., 10 × 7⅝ in.
See in this catalogue under Edwards.

25. Mrs. Opie. Half-length, seated in a chair, in profile looking l., wearing a cap. Signed and dated *Geo. Dance, Febr* 16th, 1794.
Pencil, with red tint on face and sash; roy., 10⅛ × 7⅝ in.

Mary Bunn, daughter of Benjamin Bunn, solicitor, was married to John Opie, the Cornish painter, in 1782, two years after he had settled in London. The marriage was unhappy, and she eloped in 1795, the year after this drawing was made. Opie obtained a divorce in 1796, and in the next year made a more fortunate marriage with the charming and gifted Amelia Alderson, of Norwich.

26. PORTRAIT OF A GENTLEMAN UNKNOWN. Head and bust of a middle-aged man in profile looking l.
Pencil, with slight tint on face; roy., 9½ × 6⅞ in.
Nos. 3–26 were purchased July, 1898.

27. PORTRAIT OF BENJAMIN SMITH. Head and shoulders, seated, in profile looking l. Signed and dated *Geo. Dance, July 11th*, 1796.
Pencil, with tint on face; roy., 10 × 7½ in.
See in this catalogue under Benjamin Smith.
Presented by W. Barclay Squire, Esq., August, 1898.

28. PORTRAIT OF JOHN STEERS. Head and shoulders, seated, in profile looking l. Signed and dated *Geo. Dance, March 10th*, 1798.
Pencil, with slight tint on face; roy., 9⅞ × 7⅝ in.

29. MR. SCOTT, BRICKMAKER. Head and bust, seated, in profile looking l. Dated *Aug.* 30th.
Pencil, with slight tint on face; roy., 10⅛ × 7¾ in.
Nos. 28 and 29 were presented by the Trustees of the National Portrait Gallery, November, 1898.

DANCE, Nathaniel, afterwards Sir Nathaniel Dance-Holland, R.A.

(b. 1735, d. 1811). Painter; elder brother of the preceding, George Dance; pupil of F. Hayman, and studied also in Italy; elected R.A. 1768; painted portraits and historical pictures till 1790, when he retired from his profession, took the name of Holland and entered Parliament.

1. SATIRICAL PORTRAIT OF JAMES BARRY, R.A. Barry stands with his back turned and his hands in his pockets, and a surly expression on his face; labels, with *Mr. Soup Maigre* and *The Blue Bells of Ireland*, proceed from his mouth; near him, r., is another man with his back and face turned saying *Monsieur Roast Beef*. Beneath are some lines—
On his coming to Rome Barry swore with a frown
Ev'ry man who oppos'd him he'd kick or knock down, etc.
Pencil; roy., 10¼ × 7¾ in.
Presented by J. H. Anderdon, Esq., June, 1868.

2. Two on one mount, roy., viz.:—
(*a*) PORTRAIT OF A GENTLEMAN. Head and shoulders of an old man with long curling hair, in three-quarter face, looking l.
Pencil; oval; roy., 8 × 6¼ in.
(*b*) PORTRAIT OF A GENTLEMAN. An old man wearing a wig, H.L., nearly full face, turned a little l., eyes full.
Pencil; oval; 7⅞ × 6¼ in.

3. Two on one mount, roy., viz.:—
(*a*) PORTRAIT OF A GENTLEMAN. A young man, H.L., almost in full face, looking l., wearing wig.
Pencil; oval; roy., 8 × 6 in.
(*b*) PORTRAIT OF A GENTLEMAN. A middle-aged man, H.L., in three-quarter face, looking up r., wearing wig.
Pencil; oval; roy., 8 × 6⅜ in.
Possibly a portrait of Bartolozzi.

4. PORTRAIT OF A GENTLEMAN. Head and shoulders of a young man in three-quarter face turned l., eyes full.
   Pencil; roy., $9\frac{7}{8} \times 7\frac{1}{2}$ in.

5. PORTRAIT OF A GENTLEMAN. A young man, H.L., in three-quarter face, looking l.
   Pencil; roy., $10 \times 7\frac{1}{2}$ in.

6. PORTRAIT OF THE REV. JOHN PENTON. H.L., nearly in profile, looking l., with arms folded.
   Pencil; roy., 8×6 in.

7. Two on one mount, roy., viz.:—
   (*a*) PORTRAIT STUDY. A young man, W.L., seated on a chair, directed l., face full.
   Pencil; roy., $7\frac{3}{8} \times 5\frac{1}{4}$ in.
   (*b*) A MAN SKETCHING. W.L. figure of a man seated towards the r. sketching in a book on his knee; two spaniels lying on the floor r.
   Pencil; $7\frac{1}{4} \times 5\frac{1}{8}$ in.

8. Two on one mount, roy., viz.:—
   (*a*) A MAN READING. W.L. figure of a man seated towards the r., reading at a table, with one hand raised to his chin.
   Pencil; $6\frac{7}{8} \times 5$ in.
   (*b*) A MAN SKETCHING. A man wearing a hat seen from behind, W.L., seated sketching before a window, his book resting on the sill.
   Indian ink with pen outlines; $7\frac{3}{8} \times 6$ in.

9. A PORTRAIT GROUP. H.L. group of five men; the one at the r. young and apparently an officer in the army; next him, two clergymen talking together; at the l. two men with short hair, both looking l.
   Pen and ink; roy., $5\frac{3}{8} \times 6\frac{3}{8}$ in.

10. *Ob.* 'DIABLE!' A man riding along a road brought up by a dead ass lying r., at which his horse stops; a post-chaise l. behind. Above, a sketch of a man writing at a table.
    Pen and ink sketch; roy., $9\frac{3}{8} \times 7\frac{3}{4}$ in.

    Rev. 'PESTE!' The same incident. The horse is now lashing out furiously with his heels, and the post-chaise is disappearing in the distance.

    Nos. 2–9 were purchased July, 1898, with the album of sketches described below.

11. ALBUM once belonging to George Dance and described by him on the cover as 'Drawings, Sketches and Fragments by my late brother Nathaniel Dance, Esq^re., R.A., afterwards created Sir Nathaniel Holland, Baronet. Geo. Dance, 1818.'

    (1) STUDY OF A BEARDED FACE, FROWNING AND LOOKING UP. Black chalk.

    (2) (*a*) STUDY OF A YOUNG MAN'S HEAD LYING ON ONE SIDE, AND FORESHORTENED.
    (*b*) STUDY OF THE SAME HEAD, LOOKING UP.
    (*c*) TWO STUDIES OF A FEMALE HEAD, from the antique. Black chalk.

    (3) HEAD OF A BARBARIAN, from the antique. Black chalk.

    (4) (*a*) PART OF A FEMALE HEAD, from the antique. Black chalk.
    (*b*) THE SAME HEAD. Red chalk.

    (5) STUDY OF A NUDE MALE FIGURE, from behind. Black chalk on grey paper, heightened with white.

    (6) STUDY OF A MALE HEAD, from a cast. Black chalk.

    (7) STUDY OF A WOMAN'S FIGURE, naked to the waist. Red chalk on drab paper, heightened with white.

(8) (*a*) Study of Arms and Drapery. Black chalk.
(*b*) Study of a Man's Legs in Knee Breeches. Black chalk on blueish paper, heightened with white.

(9) (*a*) (*b*) (*c*) Studies of Legs and Feet, in costume. Black chalk.

(10) (*a*) Study of Drapery, and an Angel; from a picture. Pen and ink.
(*b*) An Italian in a Cloak, seated. Black and white chalk on brown paper.

(11) (*a*) (*b*) (*c*) Studies of Legs. Black chalk, or red chalk.

(12) (*a*) Anatomical Study of a Leg. Red chalk.
(*b*) Two Studies of Heads. Black chalk on drab paper, heightened with white.

(13) Gardens on the Pincian Hill, Rome. Black chalk sketch.

(14) Landscape with Trees, and a Cave in Rocks. Black chalk on grey paper, heightened with white.

(15) Italian Landscape; trees framing a distant view. Black chalk sketch.

(16) Gardens of the Villa Medicis, Rome. Black chalk sketch.

(17) (*a*) A Female Figure, moving l.
(*b*) A Youth with a Spear, in classical attire.
(*c*) Portrait Sketch of a Lady, T.Q.L., holding a palette and brushes, the face in l. profile. Pencil.

(18) (*a*) An Old Man playing a Lyre. Black chalk.
(*b*) Apollo singing and playing a Lyre. Red chalk, black chalk, and pen.
(*c*) Sketch of Lady with huge Head-dress. Pen and ink.

(19) A Man asleep in a Chair, a Book in his Hand. Black chalk.

(20) A Stout Old Gentleman walking l., Hat in Hand. Pencil.

(21) A Man kneeling, seen from behind. Black chalk.

(22) (*a*) An Old Man (apparently the sitter for the portrait described above, No. 5) writing at a Table. Pencil.
(*b*) A Young Man lying on his Side asleep, a Dog beside him. Black chalk.

(23) (*a*) Sketch of a Young Lady. Pencil.
(*b*) Head of a Mulatto. Pencil.
(*c*) A Man in a Cloak and a Boy, seen from behind. Pen and ink.
(*d*) Two Ladies walking, seen from behind. Pencil.

(24) (*a*) A Sculptured Vase.
(*b*) A Child's Hand lying in a Woman's Hand. Black chalk.

(25) (*a*) Fore Legs of a Greyhound.
(*b*) Head of a Greyhound. Black chalk.

(26) Study of a Dog. Black chalk.

(27) (*a*) A Savage in a Loose Robe, seated and holding a Piece of Bamboo. Black and red chalk.
(*b*) Portrait Sketch, H.L., of an old man in r. profile, smiling and speaking. Pen and ink.

(28) (*a*) A Roman Hero vowing Vengeance. Pencil.

(*b*) Anatomical Study of an Arm and Shoulder. Black chalk.

(29) Female Head, from the Antique. Black chalk on drab paper, heightened with white.

(30) (*a*) (*b*) (*c*) Studies of Legs, draped and undraped. Black chalk on blueish paper, heightened with white.

(31) Studies of a Woman, Head and Bust; and of two Hands clasped. Black chalk on grey paper, heightened with white.

(32) Study of a Leg and of a Foot. Red chalk.

(33) (34) (35) Studies of Drapery. Black chalk on grey paper, heightened with white.

(36) An Indian Landscape. Water colours over black chalk.

(37) Sheet of Figure Sketches done at Broadstairs. Indian ink and pen.

The last two seem to be not by Dance but by a different hand.

Purchased July, 1898.

DANCKERTS, Hendrik (b. about 1630, d. about 1680). Landscape painter and engraver; born at the Hague and trained as an engraver; painted landscapes in Italy; came to England about 1667, and was engaged by Charles II. to paint views; left England about 1679 and died soon after.

1. Landscape Study. Trees on a high rocky bank, with a road in front, and a view of fields and hills l. Inscribed *by H. Danckerts*.
Pencil and Indian-ink wash on blueish grey paper; roy., 10⅝ × 8¼ in.
Purchased December, 1871.

DANIELL, Rev. Edward Thomas (b. 1804, d. 1842). Amateur painter; born in London and educated at Norwich, where he had drawing lessons from Crome; proceeded to Balliol College, Oxford, 1823; B.A. 1828; a friend of Linnell and admirer of Blake; worked as a clergyman in Norfolk and London, 1832–1840, when he started for the East; made many fine drawings in Greece, Palestine and Lycia, and died at Adalia in Pamphylia. Daniell was also an admirable etcher, and his etched work, well represented in the department, is most remarkable for the time at which it was produced.

The following drawings were made during Daniell's tour in Lycia with Lieutenant Spratt and Professor Forbes in the spring of 1842, and during a subsequent unaccompanied tour in the summer of the same year, which ended in his death from fever. They have been arranged, as far as is consistent with convenience of mounting, according to the route followed by the travellers, and detailed in Spratt and Forbes' 'Travels in Lycia,' etc., London, 1847, to which book references are made. The spelling of Turkish names of localities is that adopted in the two volumes published by the Austrian Expedition of 1881-82, 'Reisen in Lykien,' etc., Vienna, 1884 and 1889.

[1-46.] Drawings made during the first tour.

1. Larnaka, Cyprus, from the Sea. The town is seen at some distance, built along the shore, with a tall minaret and palm trees l. and the mountains of Santa Croce and Tröodos behind it towards the r.; in the foreground a small sailing boat. Probably sketched by Daniell on his way from Syria to Smyrna.
Water colours on buff-tinted paper; imp., 9½ × 20½ in.

2. Two on one mount, imp., viz.:—

(*a*) Cos, FROM THE KARABOGLIA ISLANDS. A long view of a barren rocky coast with purple mountains beyond a gulf; seen over a tranquil sea.
Water colours with pen outlines on buff paper; 4⅛ × 14 in.

(*b*) THE LYCIAN COAST WITH THE VALLEY OF THE XANTHUS, FROM THE SEA. A sketch of hilly coast, broken in the centre by the valley of the Xanthus, with the snowy Massicytus Mountains in the distance.
Water colours on buff paper, heightened with white; 6⅛ × 20 in.

3. Two on one mount, imp., viz.:—

(*a*) THE ISLANDS OF CALYMNUS AND LEROS. The mountainous coast of Calymnus projecting from the l., with Leros towards the r., sea in the foreground. Inscribed, *Calimno Lero.*
Water colours with pen outlines on buff paper; 4⅛ × 14 in.

(*b*) IN THE GULF OF MAKRI. The mouth of the gulf seen from the sea, backed by mountains of the Taurus range, and enclosed by the rocky coast. Dated, *Dec.* 23*rd*, 1841.
Water colours and body colours on buff paper; 9⅛ × 20⅛ in.

4. MAKRI, THE ANCIENT TELMESSUS, LOOKING WEST. View from a height, looking across a valley to the rocky hill on which are the ruins of Telmessus; beyond are the bare, rose-coloured hills enclosing r. the waters of the gulf, on which H.M.S. Beacon is seen at anchor. Dated, *Macri, January* 3, 1842.
Water colours with pen outlines on buff paper; imp., 14 × 20⅛ in.

5. THE ACROPOLIS OF TELMESSUS, LOOKING NORTH EAST. The acropolis of the ancient town, on its isolated hill, rises toward the l., a wooded valley between it and steep crags r., in which are rock tombs. In the foreground a road leading down past a tomb l., which a Turk with a pack horse is passing. Beneath l. is a glimpse of sea; beyond, the bare plain enclosed by mountains, with the distant snow of Taurus r.
Water colours and body colours on buff paper; imp., 13⅞ × 20⅛ in.

6. ROCK TOMBS AT TELMESSUS. A wall of cliff, with a view l. over the plain to distant mountains; in the face of the cliff a number of rock tombs; a figure on a path in the l. foreground.
Pen sketch on buff paper; imp., 20⅛ × 14 in.
Compare views of the same tombs in 'Reisen in Lykien,' I., Plates XIV. and XV.; and in Scharf's 'Lycia' (1847), Plate V.

7. Two on one mount, imp., viz.:—

(*a*) MONUMENT ON THE SEA SIDE OF MOUNT CRAGUS. A square limestone column, hollowed at the summit, with a small window near the top (Spratt and Forbes, p. 21). A Turk is seated at the foot of the column l., beyond which the ground slopes in a hollow to the sea, with the mountains rising l.
Water-colour and pen sketch on buff paper; 10⅛ × 13⅞ in.

(*b*) THE MASSICYTUS MOUNTAINS, FROM PINARA. View from high ground, looking east across the valley of the Xanthus, glimpses of which are visible in the distance, to the hills with broken gorges rising l. into snowy peaks. Dated, *From Pinara, Jany.* 5, 1842.
Water-colour and pen sketch on buff paper; 10⅛ × 13⅞ in.

8. Two on one mount, imp., viz.:—

(*a*) VALLEY BETWEEN CRAGUS AND ANTICRAGUS. The valley with its woods lying in luminous shadow and rising beyond into a bold peak, with further ranges r., coloured by sunset. In the foreground a hut and three figures seated by a tree.
Pen and ink sketch washed with water colours and body colours on buff paper; imp., 10⅛ × 14 in.

(*b*) MASSICYTUS MOUNTAINS, FROM PINARA. View from the acropolis of Pinara, the massive wall of which crowns the precipice l. above the plain of Xanthus, to the distant rosy snows of Massicytus; in the foreground a turbaned figure.
Pen sketch, washed with water colours and body colours, on buff paper; 10 × 14 in.

9. XANTHUS, FROM THE SOUTH, WITH THE KIOSK OF KINIK. The river flows into the l. foreground from under the heights of the ancient town, which occupy the middle distance; the Kiosk of the modern village of Kinik is under plane-trees on the gentle slope of the bank r.; on the same bank a horse drinks from the water near a group of women washing clothes; another group is under a plane farther up the stream; and in the foreground a woman moves away alone.
Pen and pencil sketch on buff paper; imp, 13¾ × 20½ in.

10. THE VALLEY OF THE XANTHUS, LOOKING SOUTH, FROM ABOVE THE ANCIENT CITY. A vast prospect over the plain to the distant sea. The river winds to the sea from the r., under the ancient town which occupies the centre, the Harpy Tomb standing conspicuous to the r. of the theatre; in the foreground are rocky slopes, and in the distance flat-topped hills.
Pen sketch on drab paper; imp., 14 × 20 in.
Compare similar views in Spratt and Forbes, p. 28 (by Spratt); in Scharf's 'Lycia'; and in 'Reisen in Lykien,' I., Plate XXIII.

11. THE 'HORSE' TOMB, XANTHUS; NOW IN THE BRITISH MUSEUM. The top of a hill sloping l., with bushes and scattered stone fragments, among which rises the tomb, showing a frieze of warriors on its sides; nearer, r., lies the arched top, which had been taken off by the men of Sir Charles Fellows' expedition before removing it to England (Fellows' 'Travels in Asia Minor and Lycia,' 1852, p. 448); in the distance, l., the plain stretches to the sea.
Water colours on drab paper; imp., 14 × 20 in.

12. VIEW OF XANTHUS, LOOKING SOUTH, FROM THE EASTERN ASCENT TO THE UPPER ACROPOLIS. The slopes of the acropolis, with a tall square monument, still standing ('Reisen in Lykien,' I., Plate XXV.) on the brow of the hill r. Two figures are at the base of the monument, and another stands on the lower ground in the centre near the overthrown 'Horse' Tomb; beyond, the plain, and distant flat-topped hills.
Pen sketch on pale buff paper; imp., 14 × 20⅝ in.

13. INTERIOR OF A HOUSE AT XANTHUS. A man in European clothes and a fez (probably Spratt or Forbes) seated reading in the middle of a large room, with roof of rafters, a bed in a wooden recess r., and an open door beyond l.; knapsack and broad hat hang at the foot of the bed, and a box lies under the window l., through which a turbaned figure is visible.
Water colours and pen on pale buff paper; imp., 13⅛ × 19½ in.

14. THE HARPY TOMB, XANTHUS. The Harpy Tomb, a tall square monument as it appeared before the reliefs were removed from it, stands towards the r.; further off l. another tomb with arched top; fragments of stone lie around and brushwood beyond, with a turbaned figure r., and in the r. distance a hill.
Water colours on pale buff paper; imp., 13¾ × 20½ in.

15. Two on one mount, imp., viz.:—

(*a*) INTERIOR OF A TURKISH COTTAGE AT PINARA. Three Europeans (probably Spratt, Forbes and Hoskyn), seated on the floor of a low room, with fire burning l., and a window and door in the further wall. Two natives stand r.; one inside and one outside the door. (Spratt & Forbes, p. 6.)
Water colours; 5¾ × 10⅛ in.

(*b*) JUNCTION OF THE MANGYR TSCHAI WITH THE XANTHUS. The Mangyr comes down from the r., and joins the Xanthus as it sweeps on in a broad channel towards the l. The snow-crowned mass of Anticragus bounds the horizon; and lower hills fill the middle distance, sloping down to the Xanthus from the l.
Water colours and pen on pale buff paper, heightened with white; 10⅛ × 14 in.

16. SOURCE OF THE XANTHUS. The river source bubbles up among rocks, foaming down in a strong stream to the r. Trees hang over it in the foreground, and beyond rises the mountain side. 'The Xanthus is born a full grown river' (Spratt and Forbes, I. p. 39).
Water colours and pen on buff paper, heightened with white; imp., 14 × 20½ in.

17. TLOS, FROM THE NORTH-EAST. A rough hill-side with scattered trees sloping l. into a woody glen, beyond which rises a massive height crowned l. by the acropolis of Tlos, and descending towards the r. in perpendicular cliffs, honeycombed with rock-tombs. Further r. appears the level plain of the Xanthus, and the snow-capped ridges of Anticragus above Pinara. In the foreground l. is a man with a mule.

Water colours and pen, on buff paper, heightened with white; imp., 13⅞ × 20½ in.

Compare the drawing of Tlos, made from an almost identical point, by Müller, also in the department (described, *infra*, under Müller, W. J.). Although both sketches were taken in winter, the colouring is very different in the two. A similar view, by Forbes, is lithographed in Spratt and Forbes (I. p. 38), and a photograph of the acropolis and cliffs is reproduced in 'Reisen in Lykien,' I., Plate XLII.

18. TLOS FROM THE SOUTH-WEST. Tlos rises in the centre on its hill, beyond a great stretch of level ground, with dark purple ranges in the distance l., and r. the crowding peaks of Massicytus, flushed with sunset under rosy clouds. Scattered ruins appear on the slopes beneath the acropolis, and broken ivy-covered masses of Roman buildings nearer r.

Water colours, with some pen work, on buff paper; imp., 14 × 20 in.

19. Two on one mount, imp., viz.:—

(*a*) BELLEROPHON TOMB, TLOS. Part of the face of the cliff (described above in No. 18); to the r., a temple tomb cut in the face of the cliff, with pediment supported on tapering square columns; towards the l. an inscription, and a low doorway cut in the rock beneath. (Spratt and Forbes, I., p. 34.)

Water-colour and pencil sketch on buff paper; imp., 13⅞ × 10 in.

(*b*) PINARA. A towering mass of rock, faced by a precipice, in which numberless tombs are pierced, and crowned with ruins, rising in a ravine, with the sheer heights of Cragus around. (Spratt and Forbes, I., p. 8.)

Pen sketch on buff paper; imp., 6⅛ × 12¼ in.

20. Two on one mount, imp., viz.:—

(*a*) PEDESTAL OF A MONUMENT AT TLOS. A quadrangular pedestal with a bas-relief representing Tlos besieged; above, a fragment with lower part of a relief of a warrior. (Spratt and Forbes, I., p. 34.)

Water-colour sketch, on buff paper; 7¾ × 12⅜ in.

Casts from the reliefs on this monument are in the British Museum.

(*b*) GATE OF THE CITY OF PATARA. A gate with three round arches and bushes growing about the top of it; beyond, the plain, with scattered ruins and tombs and a glimpse of the sea between two hills. In the foreground r. a Lycian boy and two sheep.

Water colours and pen on buff paper, heightened with white; 7¾ × 14 in.

21. ORAHN, THE ANCIENT ARAXA. A broad hollow, with high bank l., on which are the village houses among trees. Beyond, l. and r., the near and lofty peaks of Taurus. (Spratt and Forbes, I., p. 38.)

Unfinished pen sketch on buff paper; imp., 10⅛ × 19⅜ in.

22. THE HARBOUR OF ANTIPHELLUS; WITH THE ISLAND OF CASTELORIZO. View from a height looking down on the little port of Antiphilo, with tombs and remains of the ancient Antiphellus clustered by the shore of a bay, which lies calm under noonday sunshine. A long promontory, enclosing the bay, runs out r., with islands and the harbour of Vathy beyond; l. appears the head of another cape, and between them is the island of Castelorizo (Megiste).

Water colours and body colours on buff paper; imp., 12¼ × 19⅜ in.

23. THE VALLEY OF KASSABAR FROM PHELLUS, LOOKING WEST. View from a height. The side of a mountain slopes steeply down towards the l., with tombs carved in the rock; at the l. beneath rises a tower and fortification, and beyond, the plain of Kassabar, with the Dembra winding through it, stretches to distant mountains.

Water colours and body colours, with some pen work, on buff paper; imp., 13 × 19½ in.

24. Remains of an ancient Christian Cathedral, Kassabar. View from the interior of the ruin under the central dome, looking north-east, the eastern end r. consisting of a semicircle with tall windows, broken at the top; under the great northern arch of the dome l. are two figures. (Spratt and Forbes, I., p. 105.)
Pen sketch on buff paper; 12¾ × 19½ in.

25. Portico of a Turkish House at Kassabar. Interior of a long outer corridor of woodwork on the first floor of a house, a raised seat or platform l., and a view of Kassabar village and mountains beyond. At the end of the corridor, a divan, and near it a Turk and a European, standing above an outer staircase leading up from below, on which are two more figures. The house is that in which the travellers stayed at Kassabar. (Spratt and Forbes, I., p. 88.)
Sepia sketch with pen outlines; atl., 14¼ × 27 in.

26. The Gorge of the Dembra. A gorge between towering pine-covered precipices under which a torrent streams among scattered boulders; a small party of horsemen at some distance l. follow a path which borders the torrent and is lost towards the r. in the winding of the gorge. (Spratt and Forbes, I., p. 123.)
Pen sketch partly washed with sepia on buff paper, heightened with white; imp., 19½ × 13⅛ in.

27. Myra. View over the plain to the near mountains; in the centre of the foreground two massive Roman walls form an angle; close under the mountain towards the l. is the theatre of Myra, with tombs in the rock-face above it. (Spratt & Forbes, I., p. 132.)
Water colours, body colours, and pen on buff paper; imp., 13⅛ × 19¼ in.

28. Theatre of Myra. A field in the foreground, with the remains of the theatre r., its ruined arches opening on the field; immediately above, the steep wall of the mountain, with numberless rock-tombs in its face. Two figures near the foreground l., and another r.
Water colours, body colours and pen on buff paper; imp., 13 × 19¼ in.

29. Ruins of Sura, near Myra. A hillside sloping down to the l., where there is a glimpse of distant sea, the slope strewn with rocks and ruins, among which is conspicuous a tomb with a hollow chamber, surmounted by an arched, crested monument; higher up r. is another rock-tomb, and in the foreground r. a great block carved with turban-headed tombstones. Inscribed by Daniell, ΣOVPA.
Pen sketch, washed with water colours and body colours on buff paper; imp., 9⅞ × 14 in.

30. The Plain and Bay of Phineka. A vast prospect from a height, crowned with ruins of an Hellenic fortress, and sloping suddenly down l. to the shore of the bay, which stretches to the distance r. Beyond the great plain, through which two rivers, the Arycandus and Limyrus, come blue from the l. into the sea, rises the Solyma range, and in the far distance the snowy ridge of the Pamphylian Taurus.
Water colours and body colours, with some pen-work, on buff paper; 13 × 19⅜ in.

31. Two on one mount, imp, viz.:—

(*a*) Rock Tombs at Limyra. A hillside of stratified limestone, with a great number of tombs excavated along the outcrop of each stratum; the hill slopes down to the l., where the plain of Phineka appears, and mountains rising beyond. In the foreground, l., on rising ground, four natives. (Spratt and Forbes, I., p. 148.)
Pen sketch on buff paper; 10 × 14 in.
Compare the photograph reproduced in 'Reisen in Lykien,' Pl. xii.

(*b*) Summer Dwelling in a 'Jaila' or Upland. A group of trees, between the stems of which is built a low shed, with roof of boughs, containing three seated figures; a third figure stands outside, near the foreground; l. a wall runs from the trees, with horse tethered near the end of it, and mountains appear in the distance.
Pen sketch on buff paper; 10 × 14 in.

32. Village of Armudly, on the Plain of Phineka. The level plain, with cattle feeding in the foreground, and a Turk standing on a hillock r.; the scattered buildings of the village, with small mosque and minaret in the centre, appear at a little distance close under the mountains.
Pen over pencil on buff paper; imp., 9¾ × 19⅜ in.

33. Two on one mount, imp., viz. :—

(*a*) Karditsch. A wide view from a height, over a rocky region, descending into a valley, with a stream (the Limyrus?), beyond which rises a snow-topped mountain range. In the foreground the vilage of Karditsch, a few huts and sheds.
Pen sketch, slightly washed with water colours and body colours, on buff paper; 10 × 14 in.

(*b*) Rock Tombs in Lycia. View down a narrow valley, with rock-tombs, mostly arched at the top, clustered up its sides, which rise into precipices r.; at the end of the valley a great hollow of undulating country, closed by a mountain range.
Pen sketch over pencil, on buff paper; 10 × 14 in.

34. Distant View of Acalissus and Edebessus. View from a mountain side over a vast and wild valley, sloping up steeply into precipitous ridges against the sky. Half-way up the slope a few tombs and ruins show the site of Acalissus, and close under the mountain wall, further off, are the remains of Edebessus.
Pencil on buff paper; imp., 13⅛ × 19½ in.

35. Olympus in Lycia. A narrow river flowing out from the r. foreground into the sea. The ruins of Olympus cover a hill rising l. above the river at its mouth, and there are other ruins on the low bank r. A road in the l. foreground follows the stream to the foot of the hill; a Turk rides along it, and a number of planks lie on the bank.
Pen on buff paper; imp., 12 × 19½ in.

36. Mount Solyma from Deliktash (Olympus). The sandy shore of a bay, with a vessel lying moored in the shallow water; r. an isolated steep rock, l. the ruin-covered hill of Olympus, beyond which, and all along the further shore of the blue bay, rises the range of Solyma, culminating in a snowy peak.
Water colours and body colours over pencil, on buff paper; imp., 13 × 19⅜ in.

37. The Valley of the Chimæra, near Olympus. A wild and rocky ravine, descending steeply from the l., with the r. side in shadow; the slopes broken into frequent precipices, with scattered trees.
Water colours and pen, on buff paper; imp., 20½ × 13⅞ in.

38. The Fire of the Chimæra. A mountain side, sloping steeply up from the foreground to a wooded ridge; some way up the slope a heap of ruins, at the corner of which, l., shoots out the flame of the Chimæra; and beneath the ruins a cavity in the rock, in which a Turk is standing, while another sits on the brink. (Spratt and Forbes, I., p. 193.)
Pen, washed with water colours and body colours, on buff paper; imp., 19½ × 13⅛ in.
Compare the two photographs reproduced in 'Reisen in Lykien,' II., Pl. xvii.
The legendary terror, famous as the Chimæra, which Bellerophon subdued, Virgil's 'flammis armata Chimæra,' is a jet of inflammable gas issuing from a crevice in the rock; it is now resorted to without fear by both Greeks and Turks, and used for purposes of cooking.

39. The Solyma Range from the South. Broad sands enclosing a bay r., by the edge of which, near the foreground, are two natives, one seated. At the end of the sands a low range of hills, the site of Phaselis, backed by the towering mountains of Solyma; two great peaks, with a hollow between them, rising conspicuous in the centre.
Water colours, body colours, and pen on buff paper; imp., 11 × 19½ in.

40. Termessus, looking S.E. View from a height looking down on a plateau covered with the ruins of the city, the theatre being conspicuous at the further edge towards the l. From the gorges bounding the plateau and overlooking

the city, mountain ranges rising into a bold rocky mass l., and stretching r. to the plain of Adalia, the long sweep of the coast and the sea.

Water colours and body colours on grey paper, with pen outlines; atl., 19 × 27⅛ in.

41. Ruins of the Great Wall in the Pass below Termessus. View from the side of the pass, on the opposite side of which the mountain, broken into precipices, rises l. to a great height, and falls r. into a valley which continues the pass at right angles, winding away into the distant hills. The wall, guarded by towers, crosses the pass at the l. (Spratt and Forbes, I., pp. 231 and 240.)

Pencil, partly washed with water colours on buff paper; imp., 13⅛ × 19⅜ in.

42. Stadium of Cibyra. View from the hillside in which the stadium is excavated, looking east over the Cibyratic plain to the mountains, with the lake of Gjölhissar in the distance l.; the curved end of the stadium rises r. in tiers of seats, surmounted by a ruined tower. (Spratt and Forbes, I., p. 258.)

Water colours, body colours, and pen on buff paper; imp., 13⅛ × 19½ in.

Compare the view by Spratt (Spratt and Forbes, I., p. 260), and the photograph reproduced in 'Reisen in Lykien,' II., Pl. xxx.

43. Front of the Odeum at Cibyra. A long high wall, with five low arched doorways in the centre and a square doorway on each side, flanked l. by another wall, seen in perspective; the whole building is ruined at the top. (Spratt and Forbes, I., p. 257.)

Pencil and pen, slightly washed with Indian ink, on buff paper; imp., 12⅝ × 19⅛ in.

Compare the photograph reproduced in 'Reisen in Lykien,' II., Pl. xxxi.

44. The Town of Elmaly. Part of an undulating plain, with a group of trees toward the l., bounded by a low range of hills, on the slopes of which is the town.

Pen, and slight sepia wash on buff paper; imp., 13½ × 20⅜ in.

Compare the photograph reproduced in 'Reisen in Lykien,' II., Pl. xxi.

45. Village of Gjombe (Komba). A village with a few square and massive buildings clustered on the top of an isolated hill rising in a valley, with a steep height overhanging it r. and mountain ranges beyond.

Water colours on buff paper; imp., 13¾ × 20½ in.

46. A Mountain Pass in Lycia. A pass under high hills r., capped by precipitous crags winding round to the r., with a mountain rising darkly l., broken into an isolated peak.

Perhaps a view of the Acropolis of Pinara, from the S.W.

Water colours and pen; imp., 9⅛ × 19⅜ in.

[47–55.] Drawings made during the second tour.

47. Rhodes, from the Sea. The battlemented wall of the harbour, projecting towards the r. in a bastion with a tall fortified tower; behind the wall l. the roofs and minarets of the town, and r. the open country.

Water colours and body colours on buff paper; imp., 10 × 20⅝ in.

48. Seraidjik. The upper part of a craggy hill, rising in a barren valley among mountains. On the hill are scattered trees, and near the foreground fragments of a wall and other ruins. Dated *Sahar-raji, July 4th*, 1842.

Body colours, water colours and pen on buff paper; imp., 13⅛ × 19½ in.

49. Tschandyr, with Ruins, probably of Marmora. A precipitous crag, crowned with ancient fortifications, rising almost sheer in front from a valley in which are rock-tombs l., and sloping down among trees r.; beyond, a wide valley rising into conical peaks and opening l. on the plain of Adalia, washed r. by the blue sea, and bounded by far-off mountains.

Water colours and pen on buff paper; imp, 19½ × 13⅛ in.

In Daniell's account of his last tour (Spratt and Forbes, II., p. 13), he says, 'I passed the entire of next day among the ruins, and in making an upright sketch;' doubtless the drawing just described. The ruins were supposed by Daniell to be those of Olbia, but according to Spratt and Forbes, as also Benndorf and Niemann, are probably those of Marmora.

50. Stadium and Theatre of Perge, in Pamphylia, from the Fortifications. View from a ruined wall running straight from the l. foreground to a tower, behind which are the remains of other buildings, and beyond them, at some distance, a low flat-topped hill with a ruin, perhaps of the Gymnasium, at its r. extremity; the end of a similar hill is visible, r., with the theatre built on its lower slope; and between this and the foreground is the stadium, in the midst of level fields; the figures of three natives in the foreground.
Water colours, body colours and pen, on buff paper; imp., 13 × 19⅝ in.
Compare the plan of Perge in Lanckoronski's 'Villes de Pamphylie et de la Pisidie,' tome I., p. 36.

51. Sillyum, in Pamphylia. View from the south-west. The Acropolis, an isolated hill, rises from an undulating foreground, and occupies the whole view, except for a glimpse of mountain-peaks in the l. distance; at the top it is broken into precipices, and all up the slope are remains of massive architecture and fortified roads. A native pitcher, a bow and arrows, lie in the foreground, r., at the side of a road, along which a Turk is driving an ox, followed by a boy.
Water colours, body colours, and pen on buff paper; imp., 13⅛ × 19⅛ in.

52. Theatre and Stadium of Selge, in Pisidia, from the South-West. The remains of a Roman building, with two natives seated, r., in the foreground, looking over a row of square arches and down the length of the stadium to the theatre, built on a slope opposite towards the l. Below the theatre, in a hollow r., are a row of columns and other scattered ruins; beyond, the ground gradually rises to distant mountain ridges sharp against the sky.
Body colours and water colours on buff paper; imp., 13⅛ × 19⅛ in.
This sketch is lithographed in Spratt and Forbes, II., p. 26, where Daniell mentions it as a 'sketch of the first view that struck me. . . I did not finish the outline till nearly four o'clock.'

53. Selge, from below the Theatre, looking South-West. View looking up to the height from which the preceding sketch was made; a row of Ionic columns stands in the foreground, with a path winding past them to the r., and five natives in single file coming down it from the huts of the modern village, Serhghe or Surk; to the l. is level ground, with scattered ruins and trees rising up to the heights which bound the view, their slopes covered with various remains of buildings (Spratt and Forbes, II., p. 27).
Water colours and pen on buff paper; imp., 12⅛ × 19⅛ in.

54. Bozboroun, from Selge. View from a height, looking down on a vast square ruin rising in the foreground, l., above the valley, which stretches away, continually rising to the distance, in a succession of snail-shaped hillocks; bounding the view, Bozboroun springs sheer from the slope, its steep face darkened by an approaching storm.
Water colours and pencil on buff paper; imp., 19⅛ × 13⅛ in.
'On my fourth day,' writes Daniell (Spratt and Forbes, II., p. 27), 'I determined to attempt the glories of Boz-boroom; but I had scarcely begun to colour when the whole effect was changed by a thunderstorm, and huge rolling clouds, not concealing the mountain, but . . . completely changing the effect . . . The rain reached me at two o'clock, just as I was about to complete my foreground.'

55. Aqueduct of Aspendus, in Pamphylia, from the Acropolis. View looking north to the mountains, from which the aqueduct brought water to the city. The slope of the Acropolis occupies the r. foreground, and the ruined aqueduct runs from the r. half way across the middle distance, then turns at right angles and crosses the undulating plain to the foot of the hills; at the angle, and at the further end, are remains of two towers; to the l. is open country, and in the centre foreground is a Turk with his wife and child, moving away.
Water colours, body colours and pen on buff paper; imp., 13⅛ × 19⅛ in.
Compare a similar view in Lanckoronski (II., p. 126), who also gives an elevation of the aqueduct and its towers.

All purchased November, 1872.

DANIELL, Samuel (b. 1775, d. 1811). Painter; younger brother of William and nephew of Thomas Daniell; went to South Africa during the first British occupation of the Cape, and visited Bechuanaland; in 1806 sailed to Ceylon and lived there till his death.

1. Silver Mountain, Drakenstein, South Africa. A lake or stream in the foreground r., with bushes on the bank, from which rises a low, broad hill, and behind that the mountain, culminating in abrupt precipices, with a cleft between it and other high crags r. In the l. foreground, by the water, two figures and an ox cart; and a house among trees at a little distance. Inscribed *No.* 1.
   Pencil over red chalk outline; roy., 6¾ × 8¾ in.
   Engraved by W. Daniell in 'Sketches . . . of Southern Africa.' Pl. 13. 1820.
   Purchased May, 1890, at the Percy sale.

DANIELL, Thomas (b. 1749, d. 1840). Painter; born at Kingston-on-Thames; studied at the Royal Academy; went in 1784 to India with his nephew William, and worked there, the two publishing on their return 'Oriental Scenery,' completed 1808; elected A.R.A. 1796, and R.A. 1799; retired early from his profession.

1. Near Gordale, Craven. A narrow wooded valley, down which a rocky torrent comes foaming.
   Indian ink and pen, tinted with water colours; roy., 5¾ × 8 in.

2. St. Anne's Hill, near Chertsey, Surrey. A road in the foreground curving under a sandy bank l. to the centre, where another tree-bordered road from the r. joins it, and disappearing down a slope to undulating wooded country beyond; in the foreground, towards the r., a young tree rising up against the placid sky.
   Pencil, with Indian ink and water-colour wash; roy., 7⅞ × 12⅞ in.

3. Cheddar Cliffs, Somerset. View looking down the valley between broken crags in the foreground, with an isolated peak rising towards the l., and another peak beyond more to the r.
   Water colours over Indian ink; roy., 5⅝ × 7⅞ in.

4. Cheddar Cliffs; another View. View down the winding gorge, with a stream issuing from the r. side, and breaking over rocks into the foreground; at the l. an overhanging rock crowning the grass slope; two figures on a turn of the path at a little distance.
   Water colours over Indian ink; imp., 12¾ × 18⅞ in.
   Nos. 1–4 were purchased May, 1872.

5. A Waterfall in India. View looking up a river with steep, rocky and wooded banks, between which, at some distance, it foams down in a great fall to a basin, then, broken by a lower fall, flows swiftly into the l. foreground, under high rocks r., on which are two natives, one with spear and shield.
   Water colours over Indian ink; atl., 18¾ × 24¼ in.
   Purchased at the Percy sale, May, 1890.

DANIELL, William, R.A. (b. 1769, d. 1837). Painter; nephew of Thomas Daniell, whom he accompanied to India 1784, and helped in the publication of 'Oriental Scenery' on their return; exhibited many Indian scenes, and later views in England and Scotland; elected A.R.A. 1807, R.A. 1822; published several works, the chief being 'A Voyage round Great Britain' (1814).

1. On the Ganges. Stairs of a temple, l., on a jutting shore, round which the river flows into the foreground, under mountains r., with a few boats sailing down it; a few natives on the stairs, and a palm above; by the water, l., a girl with a pitcher.
   Bistre wash and pen sketch on grey paper; roy., 10½ × 14¾ in.
   Presented by John Henderson, Esq., January, 1863.

2. On the Thames, near Cliveden. The river flows from the r. foreground to the l., broken l. by a wooded island; on the near bank, l., some trees and a ferry bell; on the further bank woods bounded by a paling, and wooded hills beyond, with a tower showing above; a boat on the stream r.
   Water colours over Indian ink; roy., 5 × 10¼ in.
   Purchased May, 1872.

3. At Chelow. Low shores, with water in the foreground, and a few huts under a grove of palms; near the shore some smaller trees and some figures and boats under them. Inscribed *Chelow.*
   Slight pencil sketch; roy., 5 × 6½ in.
   Presented by J. Deffett Francis, Esq., February, 1875.

4. The Harbour Mouth, Boscastle, Cornwall. The entrance to the harbour, with a cutter sailing in, seen from the cliff at the eastern side; a signal station at the top of the opposite cliff, beyond which the rocky coast stretches r.; cormorants and gulls on a rock in the foreground. Signed with monogram, and dated *Boscastle*, 19 *Augt.*, and inscribed with memoranda.
   Pencil and black chalk on brownish paper, heightened with white; roy., 7⅝ × 10⅝ in.
   Different from the view of Boscastle in the 'Voyage round Great Britain.'

5. Harbour at Hartland, Devon. A cove, bounded on the further side by rocky cliffs; l., a schooner lying beached at low tide behind a stone jetty, and some men and a horse in the foreground.
   Signed with monogram.
   Pencil and black chalk on brownish paper, heightened with white; roy., 7⅜ × 10¼ in.
   Different from the view of Hartland in the 'Voyage round Great Britain.'
   Nos. 4 and 5 were transferred from the Map Room, May and December, 1881.

6. Fire at Sea. A ship on fire at a little distance; in the foreground, l., a brig lying-to in the swell, and a boat approaching her, r., from the other ship; a second boat further off.
   Pencil, with some pen and sepia; roy., 6⅝ × 9⅝ in.

7. Two on one mount, roy., viz.:—
   (*a*) Man-of-War at Anchor. A man-of-war, seen astern, lying at anchor near a mountainous coast; boats coming and going about her.
   Pencil; 3⅝ × 5½ in.
   (*b*) Coast Scene. View across a bay or estuary, with rocks in the foreground and a cutter approaching; on the further shore a castle on a bold promontory, and a ship at anchor in a bay beyond.
   Pencil; 6¼ × 6½ in.

8. Two on one mount, roy., viz.:—
   (*a*) Study of Shipping. A sloop advancing to the foreground; a small boat, l., a man-of-war anchored beyond, r., and a brig sailing away, l.
   Pencil; 4⅞ × 3⅞ in.
   (*b*) The Mumbles Lighthouse, Swansea. A little bay, with boats on the beach and at sea, bounded r. by a jutting slope, beyond which appears the Mumbles Rock and lighthouse.
   Pencil; 6⅛ × 9 in.
   Engraved by the artist in aquatint for the 'Voyage round Great Britain.'

9. Four on one mount, roy., viz.:—
   (*a*) Cupid chasing a Bird. Inscribed, *I shall catch you.*
   Pencil; 4⅜ × 5⅞ in.
   (*b*) A Baby Asleep. Inscribed *Emma.*
   Pencil; 4 × 4⅛ in.
   (*c*) A Lady playing a Harpsichord; another lady standing over her.
   Pencil; 5½ × 4¼ in.
   (*d*) Two Children on a Chair, reading together.
   Pencil and pen; 6⅜ × 4⅝ in.

10. A JAVANESE SOLDIER. Half-length portrait in profile, wearing a cap and unbuttoned tunic. Signed *W. D. delt.*, and inscribed *Javanese.*
Pencil with red chalk outline; roy., 8½ × 6⅝ in.

11. Two on one mount, roy., viz.:—
(*a*) AN INDIAN SOLDIER, holding spear and shield; a man with a horse behind.
Pencil; 7⅛ × 4⅞ in.
(*b*) A SEA SERPENT SEIZING A HORSE, on the shore of the sea, a high mountain and a ship beyond.
Pencil and pen; 6⅛ × 8⅞ in.

12. Two on one mount, roy., viz.:—
(*a*) NUDE FIGURE ON HORSEBACK.
Pencil; 7 × 7⅛ in.
(*b*) A WARRIOR CARRYING OFF A GIRL ON HORSEBACK. Dated 1797.
Pencil; 7½ × 10⅛ in.

13. Two on one mount, roy., viz.:—
(*a*) A WARRIOR AND CHARIOTEER IN A FOUR-HORSED CHARIOT.
Pen and sepia; 7⅞ × 9⅞ in.
(*b*) A WARRIOR ON HORSEBACK, with lifted battle-axe.
Pen and pencil; 8½ × 10⅜ in.

14. Two on one mount, roy., viz.:—
(*a*) TWO HORSEMEN CHARGING.
Pen and pencil sketch; 6⅜ × 7⅛ in.
(*b*) THREE SOLDIERS ON HORSEBACK.
Pen and pencil sketch; 6⅞ × 7⅛ in.

15. A HORSEMAN STRIKING AT A FALLEN SOLDIER.
Pen and pencil sketch; roy., 9 × 8⅛ in.

[16–17] Studies after Samuel Daniell.

16. TWO HEADS OF SOUTH AFRICAN NATIVES. Inscribed *Hottentot* and *Booshuana* [Bechuana].
Pencil, with red chalk outlines; roy., 6½ × 8½ in.

17. Two on one mount, roy., viz.:—
(*a*) CAPE FOX. The male in the foreground, the female behind, r., on a rocky upland, with Table Mountain in the distance.
Pencil, with red chalk outlines; 6½ × 8⅜ in.
(*b*) CAPE SHEEP. A ram with ewe, l.; Table Mountain behind.
Pencil, with red chalk outlines; 6⅜ × 8⅜ in.
Nos. 6–17 were presented by Sir A. W. Franks, K.C.B., July, 1885.

18. Two on one mount:—
(*a*) THE 'ABERGAVENNY' IN A GALE. Inscribed *Abergavenny, June* 1, 1794, and signed *W. D.*
Pencil; 4⅜ × 4½ in.
(*b*) THE 'ABERGAVENNY' SETTING SAIL. Inscribed *Abergavenny*, 1794, and signed *W. D.*
Pencil; 4⅞ × 4½ in.
The 'Abergavenny,' an Indiaman, was wrecked off Portland, 1805, and in her perished Captain Wordsworth, commemorated by his brother in the lines on 'A Picture of Peel Castle in a Storm.'

19. HINDOO WATER-CARRIERS. A Hindoo with a goad standing beside a slate-coloured bullock with skins of water slung across its back; behind, r., near a house and trees, a man lading another bullock; l., a village with palms by a bay with a few boats, and natives coming and going.
Water colours; roy., 10⅜ × 13⅞ in.

20. Sayer Island, Bay of Bengal. A near view, from the sea, of part of a rocky island, rising into wooded mounds, with a peak further off and above, and ending l. in a group of sheer rocks, beyond which is a glimpse of open sea, and a ship; in the r. foreground a sailing boat, which two men are bringing to anchor, and three figures on the rocky platform of shore.
Water colours and Indian ink; roy., 11⅝ × 18⅝ in.

21. Hindoo Bridal Ceremony. Four Hindoo girls, kneeling or standing by the side of a river, setting their burning lamps to float upon the stream and uttering prayers and spells; beyond them, r., the groves and palaces of a city, lighted l. by a full moon.
Water colours and Indian ink; roy., 9⅞ × 7⅝ in.
Engraved.

Nos. 18–21 were purchased at the Percy sale, May, 1890.

22. A View of the Frigates stationed in the Hope. View down the Thames near Gravesend, winding away in the distance to the r.; a line of frigates flying the British ensign anchored across the river; a Trinity yacht and Royal yacht nearer, and other ships beyond. In the margin below: *A View of the Frigates stationed in the Hope under the command of the Elder Brethren of the Trinity House;* also the names of the ships and their commanders, and a dedication (for the aquatint engraved from this drawing) *To the Right Hon^ble William Pitt, Colonel, Joseph Cotton, Lt.-Col., John Travers, Major, the Captn., Officers and Volunteers of the Trinity House Royal Artillery Corps*, etc.
Water colours; ant., 18 × 28¾ in.
The Hope is a reach of the Thames near Gravesend. At the time of the threatened French invasion in 1803, the Trinity House volunteered to undertake the defence of the Thames. The Government accepted the offer, and ten frigates were placed at the disposal of the Elder Brethren, who raised a force of 1200 men as 'Royal Trinity House Volunteer Artillery,' and also manned the frigates.

Purchased October, 1872.

23. View of London from below the Tower, 1805. View of London from a height, looking up the river, with the Pool in the foreground l. and the Tower r., under a setting sun.
Water colours; 13½ × 23½ in.

In Portfolio viii. (No. 68) of the Crace Collection of London Views, purchased November, 1880. An aquatint from the drawing is in the same portfolio.

24. View of London from One Tree Hill, Greenwich Park.
Water colours; 13⅝ × 23½ in.
In Portfolio xxxvi. (No. 42) of the Crace Collection.

25. Album, containing pencil drawings made for the 'Voyage round Great Britain,' 1814.

(1) Swansea, from the harbour.

(2) Swansea Harbour, with the Mumbles in the distance.

(3) The Mumbles Rock and Lightship.

(4) The Mumbles, from another side; the same view as No. 8 (*b*) above.

(5) Oystermouth Castle, from the beach.

(6) Oxwich Bay.

(7) Worm's Head, from Rhosili Cliffs, looking W.

(8) Cliffs near Worm's Head.

(9) St. Donats; castle and glen.

(10) Tenby Pier.

(11) Tenby.

(12) Tenby, from across the Bay.

(13) Manorbeer Castle.

(14) St. Gowan's Head.
(15) Cliffs and Caves near St. Gowan's Head.
(16) Rocks near Bosheston.
(17) Bay near St. Gowan's Head.
(18) Cliff near St. Gowan's.
(19) Near St. Gowan's, a rent in the cliffs.
(20) St. Gowan's.
(21) Coast near Bosheston Mere.
(22) Cove near St. Gowan's.
(23) Fragment of Cliff in the Sea, near Bosheston.
(24) Milford Haven.
(25) Milford Haven; another view.
(26) The Stack Rock, Milford Haven.
(27) Little Haven.
(28) Little Haven; another view.
(29) Entrance to Solva.
(30) Bridge and Ruin at St. David's.
(31) Solva; looking inland.
(32) Solva; looking seaward.
(33) Aber Castel.
(34) Port Clayse.
(35) Fishguard; from above the harbour.
(36) Near St. Justinian's Chapel, St. David's Head.
(37) Near St. Justinian's Chapel; another view.
(38) Near Lannanno, Fishguard Bay.
(39) Goodwych Bay.
(40) Goodwych, near Fishguard.
(41) Newport.
(42) St. Dogmael's, near Cardigan.
(43) Coast, with Boats, near Cardigan.
(44) Limekilns, Cardigan.
(45) St. Dogmael's.
(46) Cardigan Bridge.
(47) View from Cardigan Bridge.
(48) Kinmaes Head, Entrance to Cardigan River.
(49) Newquay.
(50) Newquay Head.

26.

(1) Isle of Scalpa, near Skye.
(2) Near Vaternish.
(3) Priory at Rowadill, Harris. From the N.W.
(4) Lighthouse on the Isle of Scalpa.
(5) Loch Seaforth, Skye.
(6) Loch Duich.
(7) View looking up Loch Hourne.
(8) Loch Duich, with Shiel House.
(9) Loch Duich; another view.

(10) House on the Isle of Raasay.
(11) Brockhill Castle, Isle of Raasay.
(12) Upper End of Loch Eynort (Ainnsart), Isle of Skye.
(13) Upper End of Loch Eynort; a more distant view.
(14) Loch Eynort.
(15) View from near Sconsor, Skye.
(16) Between Sconsor and Portree. Dated *July* 23, 1815.
(17) Portree.
(18) Dunvegan Castle, Skye.
(19) Dunvegan Castle; from the opposite side.
(20) Dunvegan Castle; a small sketch.
(21) Dunvegan Castle; another view.
(22) Duntulm Castle, Skye.
(23) In Loch Bracadail, Skye, between Ulinish and Taliscar (Thallasgor).
(24) Thallasgor Head.
(25) Ulinish, Skye.
(26) Brieshmeal, Thallasgor.
(27) The same Mountain.
(28) Near Thallasgor.
(29) Basaltic Pillars on Brieshmeal, Thallasgor.
(30) Thallasgor.
(31) Beach near Thallasgor.
(32) Between Thallasgor and Scavaig.
(33) Loch Coruisk.
(34) Loch Coruisk. 'A young gull in the water and thousands of swallows attacking it.'
(35) Near Strath Aird, Skye.
(36) Entrance to the Cave of Strath Aird.
(37) Lock Vrakish, near Broadford, Skye.
(38) Loch Vrakish.
(39) Loch Hourne, from Skye.
(40) Between Kyle Reay and Kyle Akin, Skye.
(41) Kirktown, Glenelg, Inverness.
(42) Glenbeg Bay.
(43) Towers in Glenbeg.
(44) The same Towers; a more distant view.
(45) Kirktown, Glenelg.
(46) Glenbeg, Ilandreoch.
(47) Loch Hourne Head.
(48) From the Inn at Loch Hourne.
(49) Loch Hourne Head.
(50) Loch Hourne.
(51) Loch Hourne; another view.
(52) Loch Hourne, with herring boats.
(53) Arnisdale, Loch Hourne.
(54) King's House, Black Mountain, Glencoe.
(55) Clough Lighthouse, Skye.

(56) ARDGOWAN, ARGYLESHIRE, from the sea.

(57) ARDGOWAN, from inland. With two separate sketches of Ardgowan House, the seat of Sir Michael Shaw Stewart.

Nos. 25 and 26 were purchased from Miss Daniell, October, 1867.

DAVIS, John Scarlett (b. 1804). Painter, etcher, and lithographer; born at Hereford; student at the Royal Academy, 1820; worked in London and exhibited at various galleries 1822–44; well-known for his painting of interiors; died young.

1. PORTRAIT OF THE ARTIST. H.L., seated in a chair, in three-quarter face, directed r., eyes looking a little l., the l. hand up to the face. Signed and dated, *J. Scarlett Davis*, 1829.
Sepia; roy, 7⅛ × 5⅝ in.

2. VIEW IN THE COURT OF A PUBLIC BUILDING. A view through an arch into a court surrounded by a building. Signed and dated, *Scarlett Davis*, 1830.
Monochrome wash with pen outlines, heightened with white; roy., 8⅝ × 7⅞ in.

3. A STREET. View looking up a street, with houses on either side; near the foreground l., a walled garden in front of the houses; r., a tree behind a wall with a gate.
Pencil; roy., 5⅝ × 13¼ in.

4. PORTRAIT OF A GENTLEMAN IN THE PORCH OF HIS HOUSE. An old gentleman carrying a gun, standing in a rustic, creeper-covered porch; a mullioned window l., and thatch above. Signed and dated, *J. Scarlett Davis*, 1833.
Pencil; roy., 7¼ × 9¼ in.

Nos. 1–4 were purchased March, 1868.

5. PART OF DUDLEY CASTLE. A tower over an archway, flanked by walls, that to the r. pierced with many windows; the whole in ruins, with the upper part broken off; the ground in front heaped up and hiding the lower part of the building. Inscribed with title and signed, *John Scarlett Davis*.
Water colours tinted over pencil, with some pen work; roy., 6¾ × 10¼ in.

Presented by John Deffett Francis, Esq., December, 1874.

DAWE, George, R.A. (b. 1781, d. 1829). Painter and mezzotint engraver; born in London, son of Philip Dawe the engraver; produced a number of mezzotints before he was twenty-one, when he gave up engraving; painted historical subjects till about 1816, and afterwards almost entirely portraits; elected A.R.A. 1809, R.A. 1814; invited to Petersburg 1819 by the Emperor Alexander, and painted there a vast series of portraits of Russian officers; died in London.

1. NICHOLAS I., EMPEROR OF RUSSIA. An oval; H.L., three-quarter face, looking r., in red uniform.
Water colours, highly finished; roy., 7 × 5¼ in.

Purchased August, 1882.
Nicholas I., b. 1796, succeeded his brother Alexander in 1825, and died in 1855, during the Crimean war, which he had brought about.

2. ADMIRAL SCHISCHKOFF, RUSSIAN MINISTER OF PUBLIC INSTRUCTION. Head in full face of an old man with white hair, wearing a coat with turned up collar.
Black, white and red chalks on drab paper; roy., 16¾ × 11⅞ in.
Engraved by T. Wright, and published 1827.

Purchased at the Percy sale, May, 1890.

DAYES, Edward (b. 1760, d. 1804). Water-colour painter and mezzotint engraver; studied engraving under W. Pether; worked in London and exhibited at the Royal Academy from 1786 till his death by suicide; painting numbers of views in various parts of England as well as figure subjects; draughtsman to the Duke of York, and master of Thomas Girtin [q.v.]; much employed for topographical publications.

1. Gouldrings, near Hertford. A river flowing into the foreground, past a house overlooking it from a gentle slope among trees; near the foreground l. a party of ladies and gentlemen taking leave of a friend departing in a boat, the crew of which are hoisting sail. Signed *E. Dayes.*
   Water colours; roy., 12¼ × 16⅝ in.
   Purchased May, 1870.

2. Two on one mount, roy., viz.:—
   (*a*) Porchester Castle, Hants. A cluster of ruined walls surrounding the massive keep, which rises against a cloudy sky; two figures near the l. foreground.
   Water colours; 5⅜ × 8⅜ in.
   Purchased September, 1886.
   (*b*) Corwen, Merionethshire. A cottage, behind which rises, r., the rock-strewn mountain side; a rough road in the foreground, and a woman in front of the cottage door. Signed *E. Dayes.*
   Water colours; 8¾ × 10¾ in.
   Purchased August, 1861.

3. The Interior of St. Paul's on the Day of General Thanksgiving, April 23, 1789. View under the Dome, with crowded galleries erected across the transepts, looking west down the nave, up which between files of soldiers and beefeaters the Royal Procession comes. Signed and dated *Edward Dayes,* 1789.
   Indian ink with pen outlines, slightly tinted with water colours; atl., 15½ × 25¾ in.
   Engraved by J. Neagle, and published 1789. Dayes also made a view of the Choir of St. Paul's on the same occasion, engraved and published by R. Pollard.
   Purchased February, 1872.

4. King George III. reviewing Eight Thousand Volunteers in Hyde Park, June 4, 1799. The King, attended by his suite l., lifts his hat as a regiment files past to the r.; further off other regiments marching l. with bands playing and colours flying; beyond, the trees and houses bordering the Park. Signed and dated *Edw^d. Dayes,* 1799.
   Water colours; atl., 15⅜ × 25½ in.
   Engraved by J. Collyer, 1799.
   Purchased July, 1859.

5. View of Somerset House Terrace, looking towards Blackfriars Bridge, 1796. Groups of ladies and gentlemen on the terrace; the river r. and St. Paul's beyond.
   Indian ink, with pen outlines; 14¼ × 20 in.
   In Portfolio vi. (No. 224) of the Crace Collection of London Views, purchased November, 1880.

6. Hanover Square, 1787, with Outlines by Robert Thew. View, looking south; with a number of figures and a pony chaise. Signed, on the collars of two dogs in the foreground, *Thew* and *Dayes.*
   Water colours and Indian ink; 15½ × 21¾ in.
   Engraved in mezzotint by R. Pollard and E. Jukes.
   In Portfolio xxix. (No. 74) of the Crace Collection.

[7–11] Drawings after Dayes.

7. London and St. Paul's from the Temple Stairs.
Pencil; 7 × 11½ in.

8. Sketch from Milford Lane Stairs of the old Buildings near Somerset House, looking towards St. Paul's.
Pencil; 13⅜ × 15½ in.

9. Westminster from Somerset House Terrace.
Indian ink, with pen outlines; 13 × 20 in.
Nos. 7–9 are in the Portfolio vi. of the Crace Collection (Nos. 251, 238, 229).

10. The old Entrance to Carlton House from St. James's Park. With sentries at the gate.
Water colours; roy., 13½ × 18⅜ in.
In Portfolio xii. (No. 27) of the Crace Collection. Nos. 7, 8, 9 and 10 may be after Dayes, but are certainly not from his hand.

11. Bloomsbury Square, 1787. Looking across the square to Bedford House; with figures in the street, and a milkmaid driving cows.
Water colours; 14⅜ × 21¼ in.
In Portfolio xxviii. (No. 70) of the Crace Collection.
This drawing is a copy from the mezzotint by Pollard and Jukes, after Dayes; the print is in the same portfolio.

DEACON, James (d. 1750). Miniature painter and wood-engraver; 'a gentleman of great talents for music and drawing' (Walpole), who late in life took up painting as a profession.

1. Portraits of Samuel Scott and his Wife. Separate studies of the two heads, pasted on one sheet of paper, inscribed *Mrs. Scott by Mr. Deacon*, and *Samuel Scott by Mr. Deacon*; the painter, in profile, looking l., wearing a cap; his wife, also in profile, looking r., and wearing a cap tied under the chin.
Indian ink; roy., 4⅛ × 6⅜ in.
For Samuel Scott see in this catalogue under his name.
Purchased February, 1852.

DEANE, William Wood (b. 1825, d. 1873). Architect and painter; born in London; studied and practised as an architect till about 1856, when he devoted himself to painting; worked in London, but made frequent sketching tours abroad, especially in Italy; some of his most brilliant drawings were made in Spain, in the company of F. W. Topham [q.v.].

1. Bellaggio, Lake of Como. View between two houses, and over the roofs of a narrow street to the lake and the mountain rising steeply beyond; the foreground in shadow, with light falling on part of the house to the l., and into the little street. Signed *W. W. Deane.*
Water colours; roy., 13⅜ × 8⅞ in.
Purchased October, 1881.

2. Italian Landscape; a Sandpit. A road, with a sandpit r., from which a workman brings sand in a basket to a waggon in which is another man, while a third sits by the road, r.
Water colours on coarse drab paper, heightened with white; roy., 8¼ × 13 in.
Dr. Percy, in a note on this drawing, says: 'He was a pupil of Cox. Is it not by Cox?'

3. Wild Landscape. A rough upland with boulders in the foreground and dense trees on the skirts of a wood r., broken at a little distance, l., into a hollow, beyond which appears a mountain under wild and blowing clouds.
Charcoal and wash; roy., 10⅛ × 15¼ in.
Nos. 2 and 3 were purchased at the Percy sale (bought earlier at the Deane sale), May, 1890.

DE CORT, Henry Francis (b. 1742, d. 1810). Landscape painter; born at Antwerp, and student there under Herreyns and H. J. Antonissen; painted landscapes with towns or architecture; worked in Paris; returned to Antwerp, 1788, but shortly after came to England; exhibited at the Royal Academy, 1790–1806.

1. LANDSCAPE, WITH COTTAGE. A thatched cottage of timber and plaster at a little distance beyond a stream, over which a path comes by a footbridge past the cottage into the foreground; at the l., by the bridge, a tree; broken palings along the stream; behind the cottage l. a view of fields and distant hills.
   Sepia and Indian ink over pencil; roy., 16⅛ × 12¾ in.
   Purchased July, 1859.

2. VIEW OF MOCCAS COURT, HEREFORDSHIRE. A wide view of the valley of a river, which winds from the r. foreground past a wooded cliff, l., with Moccas Court on sloping ground r. in the middle distance, and low hills rising behind it. Inscribed *Moccas Court, Hereford.*
   Sepia and pencil; roy., 8⅜ × 13¾ in.
   Purchased October, 1872.

3. VIADUCT AT CHIRK, DENBIGHSHIRE. A valley between wooded hills, crossed in the middle distance by the viaduct; in the foreground, the sloping banks of a river at the l. and draining works towards the r. Signed and dated *H. de Cort*, 1802.
   Indian ink and sepia over pencil; imp., 14⅛ × 20⅞ in.
   Purchased May, 1894.

4. VIEW IN STOKE PARK, NEAR WINDSOR. Two great elms growing side by side, near a pool, l., with other trees beyond.
   Sepia and pencil; atl., 23 × 18½ ins.

5. WINDSOR FOREST, NEAR CRANBORNE HOUSE. A giant oak rising at the r. side of a road through the forest, with another oak partly seen r., and trees in a thicket beyond; two figures at a little distance r., and another coming up the road l.
   Sepia and pencil; atl., 24½ × 18⅜ in.
   Nos. 4 and 5 were purchased March, 1867.

DE HEERE, Lucas (b. 1534, d. 1584). Painter and poet; born at Ghent; pupil of Frans Floris; was employed by Philip II., and later by Adolf of Burgundy; set up a school at Ghent, where poetry was cultivated as much as painting, till proscribed by the Inquisition, 1568; took refuge in England (which he had probably visited in 1554), and remained here till 1577; returned to Ghent and designed several pageants there before his death. Best known in England by his portraits, some of which are attributed to Holbein.

1. ESTHER BEFORE AHASUERUS. In the foreground, r., Ahasuerus enthroned under a canopy receives Esther, who kneels to kiss his golden sceptre, two women holding up her train, and others standing behind; near the king's throne are counsellors and soldiers; beyond, r., a temple, and l., a mound with the gallows on which the sons of Haman were to hang. Dated *1558*. Above the date an inscription seems to have been obliterated; and part of the drawing at the bottom is wanting, through a tear in the paper.
   Pen, partly tinted in water colours; roy., 11⅞ × 9 in.
   Bequeathed by Sir Hans Sloane, Bart., 1753.

DE LA COUR, F. J. (worked about 1830). Water-colour painter; life unknown; probably a drawing-master; sometimes imitated Prout.

1. KILWAY ABBEY, CORK. The ruin of the abbey, backed by trees, stands on a knoll to the r. of a path leading from the foreground to a wooded hollow l., above which appear roofs and towers, and beyond, distant mountains across a strip of sea; on the path, a shepherd with his sheep. Signed *F. J. de la Cour.*
   Water colours and Indian ink; roy., 6 × 10½ in.
   Purchased at the Percy sale, May, 1890.

DE LA MOTTE, Philip Henry (worked about 1861–1876). Painter; son of William de la Motte; worked in London; Professor of drawing at King's College, London.

1. At Selborne. A path leading through a gate into a plantation, with a field beyond; a butterfly over the gate, and a lady about to enter with a butterfly net.
   Water colours; roy., 9⅛ × 6⅞ in.

2. At Southwold. A fishing-boat, dismasted and heaped with barrels, drawn up on the beach by a calm sea; a net in the foreground, and a few vessels in the offing. Signed *P. H. D.*
   Water colours; roy., 7 × 10¼ in.
   Both purchased August, 1892.

DE LA MOTTE, William (b. 1775, d. 1863). Landscape painter, etcher, and lithographer; born at Weymouth, where he was noticed by George III., and placed with Benjamin West; exhibited at the Royal Academy 1795–1848; painted landscapes in water colours and oils; followed Girtin in his early drawings.

1. Forclaz, Switzerland. Woods on an upland, with mountains rising behind, snow-capped in the distance r.; in the foreground a blasted tree growing sideways to the l. above a rough path, along which a boy drives a flock of goats. Signed and dated *W^m de la Motte* 1804, *Forclas.*
   Water colours and body colours; roy., 8⅛ × 11¼ in.
   Purchased December, 1866.

2. A Watermill. A stream coming down from dark hills between two buildings near the foreground, joined by a slight bridge, carrying the water over a wheel r.; a group of birches in front of the wheel.
   Indian ink and indigo; roy., 10⅜ × 8⅜ in.
   Purchased March, 1868.

3. Castle of Godesberg. The banks of the Rhine, with peasants passing, or kneeling before a tall Gothic shrine l.; on the further side, towards the r., the ruined castle on its conical hill. Signed and dated *W^m de la Motte*, 1826, *Godesberg.*
   Black chalk on drab paper, heightened with white; roy., 6⅞ × 10¼ in.
   Purchased August, 1871.

4. Shepherds on a Mountain Road. Two men, one on horseback, driving a flock of sheep along a road which comes winding from the l., under wooded crags r.; trees in the foreground, r. and l. Signed and dated *W^m de la Motte*, 1801.
   Pencil; roy., 10 × 14⅛ in.
   Purchased October, 1872.

5. Study of a Tree. A tall elm, overgrown with masses of ivy springing from the foreground, with a boulder r.; beyond, gently rising hills, and three men by a rock l.
   Pencil, with Indian ink and sepia wash; roy., 18½ × 13⅜ in.
   Presented by J. Deffett Francis, Esq., December, 1874.

DENNING, Stephen Poyntz (b. 1795, d. 1864). Miniature painter; pupil of John Wright; exhibited at the Royal Academy 1814–1851; curator of the Dulwich Gallery.

1. Portrait of Henry Petrie. Three-quarter length, seated in an armchair, the face in three-quarters, looking r.; a bookshelf behind, r. Signed and dated *S. P. Denning*, 1835.
   Water colours over pencil; highly finished; roy., 13⅜ × 10⅜ in.
   Henry Petrie, antiquary, b. 1768, found an early and useful friend in J. F. Dibdin, and through him in Lord Spencer; was appointed keeper of the records in the Tower, 1819, and soon after began, with government help, the preparation of materials for the early history of Britain, his life work; the

first volume, 'Monumenta Historica Britannica,' was compiled 1835, but not published till 1848, by Sir T. D. Hardy. Petrie died 1842.

2. PORTRAIT OF MICHAEL BRYAN. Nearly three-quarter length, seated in a chair, the face in three-quarters looking l.; behind, the *Pietà* by Annibale Carracci, formerly in the Orleans Collection and now at Castle Howard.
Water colours and body colours over pencil; highly finished; roy., 9¼ × 7⅞ in.
At the back of the mount is pasted a memorandum, *Drawn from life by S. P. Denning. From the collection of J. Wadmore, Esq. Michael Bryan, author of the 'Dictionary of Painters.'*
Bryan, b. at Newcastle-on-Tyne, 1757, lived for some years in Flanders, and after his return made frequent visits to the continent, acquiring much knowledge of pictures, which he turned to account in the 'Dictionary,' first issued 1813–1816; died 1821.
Purchased May, 1891.

DERBY, William (b. 1786, d. 1847). Painter; born at Birmingham; pupil of Joseph Barber; painted portraits and miniatures, and was especially skilled in water-colour copies from oil paintings; made drawings for Lodge's 'Portraits.'

1. PORTRAIT OF DR. KIDD. Short three-quarter length, full face, in gown and bands.
Water colours over pencil; highly finished; roy., 7¼ × 5½ in.
James Kidd, b. 1761 near Loughbrickland, co. Down, began life as a schoolmaster in Ireland; emigrated 1784 to America, where he studied Hebrew; returning, became professor of Oriental languages at Aberdeen, 1793, and soon also gained renown as a powerful preacher; died 1834.
Purchased at the Percy sale, May, 1890.

DEVIS, Anthony Thomas (b. 1729, d. 1817). Water-colour painter; brother of Arthur Devis; exhibited a few landscapes between 1772–1781.

1. LANDSCAPE, WITH A RUINED CASTLE. View looking up a river or estuary, with a ruined castle on a low cliff l., above a small fishing village; beyond, higher cliffs, and in the r. distance a range of mountains; in the foreground l. two men and a woman on a bank under trees. Signed *A. Devis.*
Indian ink and sepia over black chalk; roy., 10⅜ × 15½ in.
Purchased August, 1859.

2. WOODS AT VERNON HOUSE, NEAR BRITON FERRY, AT THE MOUTH OF THE NEATH RIVER, GLAMORGANSHIRE. A road descending l. behind a wooded bank on which are two sheep, with a view over sloping meadows to the river and grassy wooded shores beyond; a few boats sailing on the river, which flows out past a little promontory r. to the sea; a woman and a man with a dog on the road in the r. foreground; the whole scene beyond bathed in peaceful sunshine.
Water colours over black chalk and pencil; 12¼ × 17¼ in.
Purchased February, 1861.

3. ABERAVON HILLS, GLAMORGANSHIRE. Wooded hills, bare at the top, sloping from the r. to a valley filled with trees; fields with gorse in the foreground, and two goats l.; beyond, l., a succession of hills. Signed *Anthony Devis.*
Water colours; roy., 9⅜ × 15 in.
Purchased May, 1890, at the Percy sale.

DEVIS, Arthur (b. 1708, d. 1787). Painter; born at Preston; father of A. W. Devis; pupil of P. Tillemans; painted portraits; worked in London.

1. PORTRAIT SKETCH OF A LADY. Whole length of a young lady in semi-classical costume, her arms by her side, looking down. Signed *A. Devis.*
Pen and sepia; roy., 8½ × 5⅜ in.
Purchased May, 1890, at the Percy sale.

DEVIS, Arthur William (b. 1763, d. 1822). Painter; son and pupil of Arthur Devis; appointed as a young man draughtsman to an East India Company's ship, wrecked on the Pelew Islands; returned home by way of China and Bengal; painted the Death of Nelson and other historical works, besides many portraits.

1. ARA KOOGER. Head and shoulders of a savage, with beard, and curly hair tied in a sort of pigtail, in three-quarter face looking r.; probably one of the savages of the Pelew Islands, with whom the wrecked crew of the 'Antelope' made friends. Inscribed *Ara Kooger.*
   Pencil; roy., 9⅛ × 7¼ in.
   Purchased July, 1876.

2. A JEWISH TOMB. A few steps leading up to a hollow chamber of carved rock containing a sarcophagus; palm, aloe and other plants growing around; an inscription in Hebrew, imperfectly represented, on the sarcophagus, and another, meaning 'Tomb of Manasseh [or perhaps Moses],' on the lintel above. Signed *A. W. Devis del.*
   Indian ink and sepia; irregular oval; roy., 10½ × 9⅛ in.
   Purchased May, 1888.

3. PORTRAIT OF A YOUNG HINDOO. Half-length, of a young man with slight moustache, in a turban, with knife in sash, nearly full face, turned a little l. Signed *A. W. Devis, del. morning.*
   Pen and slight sepia wash; roy., 8⅝ × 5⅝ in.
   A stipple engraving, unsigned, from this drawing is in the department.

4. A CHINESE LADY. Head and shoulders, in full face, wearing necklace and ear-rings. Signed *Art. W. Devis del.*
   Pencil with a little pen work, tinted with sepia and lake; roy., 7⅝ × 6¼ in.
   Nos. 3 and 4 were purchased May, 1890, at the Percy sale.

DEVOTO, James (worked about 1730). Draughtsman; biography unknown.

1. PORTRAIT OF A NAVAL OFFICER. Half-length portrait of an officer, nearly full face, turned a little r., l. hand on hip, r. hand in coat; a globe upon a table beside him l. In an ornamental oval, with English flags and cannon at each side; above, a decorative panel on which is a drawing of a sea-fight. Signed above, *James Devoto delineāt.*
   Pencil, with the decorations in water colours, on vellum; roy., 12 × 8⅞ in.
   This has been supposed the portrait of Admiral Bowater, who died in 1829, and was born long after this drawing was made.

2. PORTRAIT OF A LADY. Half-length of a lady of plain features, three-quarter face, looking r., with a bird perched on her l. hand, held in front of her. In a decorative oval on a background of brickwork, with a panel below inscribed *James Devoto Delinuat* [sic].
   Pencil on vellum; roy., 11½ × 8½ in.
   Both purchased November, 1861.

DEVOTO, John (worked about 1776). Draughtsman; exhibited a flower piece at the Society of Arts, 1776, and is described in the catalogue as Drawing-master, of Bedford Street, Covent Garden. Made a few designs for books.

1. Two on one mount, roy., viz.:—
   (*a*) CLASSICAL LANDSCAPE. A ruined temple l., with fallen fragments r. reflected in a pool, by which rise two trees against a background of distant peaks. Signed *J. Devoto.*
   Pen and ink; 5½ × 6 in.

(*b*) *Ob.* LANDSCAPE COMPOSITION. A square monument and two pillars bearing part of a pediment rising among ruins; l., a fantastic peak. Signed *J. D. de.* and again *J. Devoto.*
Pen and ink; 4⅝ × 6⅝ in.

Rev. FANTASTIC LANDSCAPE. An archway built in a mass of rock surmounted by classical monuments with statues.
Pen and ink.
Purchased June, 1881.

DE WILDE, Samuel (b. 1748, d. 1832). Portrait painter; born in Holland of Dutch parentage, and brought as a child to England; produced a few etchings and mezzotints; exhibited portraits and subjects, and from about 1795 devoted himself to the portraiture of actors in character, painting all the theatrical celebrities of his day; a collection of these portraits is in the Garrick Club.

1. STEPHEN KEMBLE. In ordinary dress, half-length, in three-quarter face, looking full. Signed and dated *De Wilde, May*, 1817.
Red chalk, with Indian ink and water-colour wash; roy., 8½ × 6⅛ in.
Stephen Kemble (b. 1758, d. 1822), brother of J. P. Kemble and of Mrs. Siddons, was an actor of some reputation, playing in England and Scotland, from about 1784 to 1822. Portraits of him as Bajazet and as Falstaff, by De Wilde, are in the Garrick Club.

2. MRS. ATKINS AS SELIMA IN 'SELIMA AND AZOR.' Whole length, in Oriental costume, holding a rose in l. hand. Dated and signed *Dem^r* 6, 1805, *De Wilde.*
Pencil and red chalk, partly tinted in water colours; roy., 14⅜ × 9 in.
Engraved in stipple by R. Cooper.
Mrs. Atkins is said to have been 'A beautiful vocalist of her time.'

3. MASTER BETTY AS ORESTES IN 'THE DISTREST MOTHER.' Whole length, in classical dress and plumed helmet, in the act of drawing his sword, and looking a little l. Signed and dated *S. De Wilde*, 1805.
Pencil and red chalk, tinted in water colours; roy., 14⅜ × 8⅞ in.
William Henry West Betty, known as 'the young Roscius,' b. 1791 at Shrewsbury, first appeared as an actor at Belfast in 1803, and enjoyed wonderful success in Ireland, Scotland, and 1804–5 in London; appeared again at intervals till 1824, when he retired; died 1874.
No. 3 was purchased May, 1822.

4. MASTER BETTY AS CAPTAIN FLASH IN 'MISS IN HER 'TEENS.' Whole length, in captain's uniform and cocked hat; hands on hips, and looking l. Signed and dated *De Wilde, June* 4^th^, 1806.
Engraved in stipple by R. Cooper.
Pencil and red chalk, tinted in water colours; roy., 14⅜ × 8⅞ in.

5. MR. COLLINS AS SHARP IN 'THE LYING VALET.' Whole length, full face, with hat in both hands, smiling, and with eyes looking l. Signed and dated *S. De Wilde, Jan.* 21^st^, 1805. Inscribed *Mr. Collins as Sharp.*
Engraved in stipple by Leney.
Pencil and red chalk, tinted in water colours; roy., 14⅜ × 8⅞ in.

6. MR. DE CAMP AS COUPÉE IN 'THE VIRGIN UNMASK'D.' Whole length, in a striped coat and knee-breeches, fiddle in raised l. hand, hat in r. hand, r. leg raised in dancing attitude, moving r. Signed and dated *S. De Wilde, April*, 1806.
Pencil and red chalk, tinted in water colours; roy., 14⅛ × 8⅞ in.
Vincent De Camp was brother of Mrs. C. Kemble.

7. MR. DOWTON AS DR. CANTWELL IN 'THE HYPOCRITE.' Whole length, standing, in full face, Bible in hands, eyes uplifted. Signed and dated *S. De Wilde delin. May*, 1812.
Water colours and red chalk; roy., 14⅜ × 8⅞ in.
William Dowton (b. 1764, d. 1851) flourished in the last years of the eighteenth century and early years of the nineteenth as a fine actor of old men's parts, especially Dr. Cantwell and Sir Anthony Absolute.

8. Mr. Egerton as Clytus in 'The Rival Queens, or Death of Alexander the Great.' Whole length, wearing a cuirass, and looking towards the l. with an expression of angry protest. Signed and dated *S. De Wilde delin. July*, 1816.
   Water colours and red chalk; roy., 14½ × 9 in.
   Daniel Egerton (b. 1772, d. 1835), after playing for some time in the provinces, appeared 1809 at Covent Garden, where he remained for most of his career, playing secondary parts in serious plays.

9. Mrs. Egerton as Meg Merrilies in 'Guy Mannering.' Whole length, looking towards the r., with l. hand extended and r. hand grasping a ragged staff. Signed and dated *De Wilde*, 1816.
   Water colours and red chalk; roy., 14¾ × 9 in.
   Sarah Egerton (b. 1782, d. 1847) took to the stage in 1803 at Bath; married Daniel Egerton; was a failure in London till she won success in Meg Merrilies and other melodramatic parts.

10. Mr. Elliston as Duke Aranza in 'The Honeymoon.' Whole length, wearing a broad hat with feathers, with r. hand extended, and looking towards l. Signed and dated *S. De Wilde. July*, 1808.
    Water colours and red chalk; roy., 14¼ × 9 in.
    Engraved in stipple by Scriven.
    Robert William Elliston (b. 1774, d. 1831) first gained notice as an actor at Bath; played both in comedy and tragedy at the Haymarket and Drury Lane, and was manager of Drury Lane 1819–1826; the most brilliantly versatile actor of his day; Lamb's 'joyousest of embodied spirits.'

11. Mr. Fawcett as Robin Roughead in 'Fortune's Frolic.' Whole length, in countryman's dress, holding a whip, full face, looking r. Signed and dated *S. De Wilde f. D. 4th*, 1805.
    Pencil and red chalk, tinted with water colours; roy., 14¾ × 9¼ in.
    Engraved in stipple by Woodman; the head alone engraved also by Hopwood.
    John Fawcett (b. 1768, d. 1837) made a reputation in Yorkshire, whence he was engaged for Covent Garden, with which he was connected from 1791 till his retirement in 1830; admirable in low comedy; author of some dramatic pieces.

12. Mrs. Glover as Eugenia in 'The Foundling of the Forest.' Whole length, in mourning dress, reading a paper held in l. hand. Signed and dated *S. De Wilde delin.*, 1811.
    Water colours and red chalk; roy., 14⅛ × 8¾ in.
    Julia Betterton (b. 1779, d. 1850), daughter of an actor, first appeared in London 1797, and was one of the best comic actresses of her day. She married Samuel Glover.

13. Mr. Harley as Wellborn in 'A New Way to pay Old Debts.' Whole length, looking towards the r., l. arm extended, r. hand holding a stick. Signed and dated *De Wilde delin. Dr.*, 1816.
    Water colours and red chalk; roy., 14⅛ × 9⅛ in.
    John Pritt Harley (b. 1786, d. 1858) was very popular from 1815 till his death, succeeding to John Bannister's parts, and celebrated for his humour and versatility.

14. Mr. Hill as Leander in 'The Padlock.' Whole length, in academical costume, with gold-tasseled cap in l. hand, and pointing behind him with r. hand. Signed and dated *S. De Wilde, N.* 12, 1805.
    Pencil and red chalk, tinted with water colours; roy., 15⅛ × 9⅝ in.
    Engraved in stipple by Schiavonetti.
    James Hill, d. 1817 (?), was an actor and singer who had some success in secondary parts at Bath and in London, 1796–1805, after which he disappeared.

15. Mrs. Henry Johnson as Catherine in 'The Exile.' Whole length, smiling, and holding a pair of scissors in one hand and a ringlet of hair in the other.
    Water colours and red chalk; roy., 14⅛ × 9 in.

16. WILLIAM MACREADY THE ELDER AS MR. COLLOONY IN 'THE IRISHMAN IN LONDON.' Whole length, in riding dress and hat, whip in r. hand. Dated and signed *October 20th*, 1805. *S. De Wilde.*
Pencil and red chalk, washed with water colours; roy., 14⅝ × 8¾ in.
William Macready (b. 1755, d. 1829), father of W. C. Macready, was a fair actor, but was best known as manager of theatres at Birmingham, Sheffield, and other country towns.

17. MRS. MATTOCKS AS LETTICE IN 'THE INTRIGUING CHAMBERMAID.' Whole length, pointing l. with r. hand, and looking towards the r.
Pencil and red chalk, with a few touches in water colours; roy., 13½ × 8⅜ in.
Engraved in stipple by Williamson.
Isabella Mattocks (b. 1746, d. 1826), daughter of an actor, Lewis Hallam, went on the stage as a child, and from 1752 to 1808 was a constant performer at Covent Garden; brilliant in comedy, especially in chambermaids' parts. A portrait of her by De Wilde, as Lady Restless, is at the Garrick Club.

18. MRS. MATHEWS IN 'THE MASQUERADE.' Whole length, in rich dress, with a necklace and pearls in her hair, and holding a candle in r. hand.
Water colours and red chalk; roy., 14¾ × 9 ins.
Anne Jackson, half-sister of Frances Kelly, married Charles Mathews in 1803; acted with him at the Haymarket till 1810, when she retired, and died 1869; she edited her husband's memoirs and wrote two other books of anecdote.

19. MR. AUBERRY AS THE LAY BROTHER IN 'THE DUENNA.' Whole length, in brown serge garment, staring with terrified expression. Signed and dated *S. De Wilde delin., July* 11, 1810.
Water colours and red chalk; roy., 14⅝ × 8¾ ins.

20. MR. YOUNG AS MR. HALLER IN 'THE STRANGER.' Whole length, seated, directed l., with book in l. hand, and looking towards the r.
Water colours and red chalk; roy., 14½ × 9 in.
Charles Mayne Young, b. 1777, d. 1856, made his first appearance on the stage at Liverpool; from 1807 played in London, first at the Haymarket, after 1810 at Covent Garden as second to Kemble, whom he surpassed in many parts; excelled alike in comedy and tragedy; took his farewell in 'Hamlet' 1832.

Nos. 1–20, with the exception of No. 3, were acquired before 1837.

21. JOHN RAPHAEL SMITH. Half-length, full face, laughing and leaning his chin on his r. hand. Inscribed *De Wilde delint. J. R. Smith.*
Pencil and water colour sketch; 8½ × 6½ in.

Inserted in Vol. III. of the interleaved catalogues of the Society of Arts, presented by J. H. Anderdon, Esq., 1869.

DE WINT, Peter (b. 1784, d. 1849). Landscape painter; born in Staffordshire, of a family originally Dutch; apprenticed for a time to J. R. Smith [q.v.], the engraver; befriended by Dr. Monro, of the Adelphi; studied at the Royal Academy; a prominent member of the Old Water Colour Society, where most of his works appeared; painted admirable landscapes in oils, but more often in water colours, distinguished by their powerful simplicity of style and grave richness of colouring; worked especially in the neighbourhood of Lincoln, but also in other parts of England.

1. WESTMINSTER ABBEY FROM TOTHILL FIELDS. A broad expanse of marshy fields, bounded by trees and the low houses of Westminster, above which rises in the centre the Abbey, clear in yellow light against the smoke of London and a white bank of cloud; to the r., the four pinnacles of St. John's, and Lambeth Palace; to the l., in the distance, St. Paul's. The foreground is unfinished.
Water colours; roy., 4⅜ × 12⅛ in.

2. THE OBSERVATORY, GREENWICH. A hollow in the Park, with groups of trees and a line of cedars planted across it and up the l. slope, on the top of which stands the Observatory.
   Water colours; roy., 4⅝ × 9¼ in.
   Nos. 1 and 2 were presented by Chambers Hall, Esq., April, 1851.

3. GLOUCESTER. A view from a level meadow at the north-west of the city; the Cathedral standing towards the l. and other churches towards the r., all in the glow of a warm sunset which purples the roofs of the houses and illumines the clouds above; beyond the city, r., a low hill.
   Water colours; roy., 5⅞ × 15⅛ in.

4. Two on one mount, roy., viz.:—
   (*a*) ON THE THAMES. The river bank with shady ash and elm and willow rising above a boathouse, and mirrored in the quiet water.
   Water colours; 6⅛ × 4 in.
   (*b*) SALISBURY CATHEDRAL. Marshy meadows, with a tree r. rising by a sluice, and two cows l.; at some distance the cathedral above dark woods.
   Water colour sketch; 7⅞ × 6¾ in.
   Nos. 3 and 4 were purchased June, 1886.

5. LANCASTER. A ridge of broken ground, with low trees all across it, over which, on rising slopes and filling a shadowy hollow to the r., appear the roofs of the town, dominated beyond by the Castle hill, with its battlemented towers and keep, and St. George's Church, touched with light, at the r.
   Water colours; roy., 8⅛ × 15⅛ in.
   Purchased October, 1886.

6. CREWE HALL. The house, backed by trees, seen across a pond at the end of the lawn; swans on the water, and trees r. and l.
   Unfinished.
   Water colours, with foreground in pencil only; roy., 7 × 11 in.
   Crewe Hall, near Crewe, has been since burned down and rebuilt.
   Purchased July, 1888.

7. Two on one mount, roy., viz:—
   (*a*) A CHINA VASE. A small blue and white china vase, with a lid, standing on a table; a red pocket-book beside it.
   Water-colour sketch, unfinished; 6½ × 6½ in.
   (*b*) JUG AND BASKET. A brown earthen jug and a basket, with a cloth hanging over the jug from the top, and spotted red handkerchief lying against the basket.
   Water-colour sketch; 3⅛ × 9⅜ in.

8. CHINA VASE AND BASKET OF MUSHROOMS, ETC. The same blue and white vase as that described above, No. 7 (*a*), standing on a purple-spotted handkerchief, with a basket of mushrooms beside it, and a pear, a red pocket-book and two tumblers on a tray (the last sketched in pencil only); all on a green covered table.
   Water colours, unfinished; roy., 8⅜ × 11½ in.
   Nos. 7 and 8 were purchased at the Percy sale, May, 1890.

9. LANDSCAPE WITH A WIDE PROSPECT. A hill with trees of spreading branches on the slope, r., and a donkey in their shade, looking over an immense plain; roofs and smoking chimneys of a village at the foot of the hill, woods beyond, and fields stretching into an endless level distance under an empty sky.
   Water-colour sketch; roy., 11⅞ × 18¾ in.
   Purchased July, 1892.

10. THE GLEN. The side of a wild rocky glen, with cattle by a stream, l., and the sun breaking in white rays through leafy branches of the trees above.
    Water colours, unfinished; ant., 30 × 21⅝ in.
    Purchased at the Gaskoin sale, July, 1885.

11. The Pool of London. A view looking up to St. Paul's, with shipping on either side, and small boats in mid-stream.
Sepia; 4⅝ × 8⅞ in.

In Portfolio VIII. (No. 3) of the Crace Collection of London Views, purchased November, 1880.

DIBDIN, Charles (b. 1745, d. 1814). Dramatist, song-writer, and amateur painter; early noted for his love of music and the stage; acted, composed music, and latterly gave musical entertainments; best known by his very numerous sea-songs; painted some views of the Lakes, engraved in aquatint by J. Hill.

1. Lyme Regis, Dorsetshire. View from the Cobb, looking east along the coast, with cottages on the shore, l., and hills above extending beyond to the hills about Charmouth; two men putting out in a boat with fishing-nets l.; other boats on the beach, and others sailing in the bay, one near the r. foreground. Inscribed *Lyme, Dorsetshire, taken from the Cobb. Dibdin fect.*
Indian ink and indigo; roy., 10⅝ × 16 in.

2. Church at Lyme Regis. The church, seen from the north-east of the churchyard, with the village houses among trees on the hill r., and the bay with boats l.; a man and woman by a gravestone r. Inscribed *Church at Lyme, Dorsetshire. Dibdin fect.*
Indian ink and indigo; roy., 10⅞ × 15½ in.

Both purchased July, 1876.

DIBDIN, Thomas Colman (b. 1810). Painter; exhibited a number of landscapes between 1831 and 1883.

1. Old Cottages. A group of thatched cottages by a path which comes into the r. foreground; a man sitting on a felled tree-trunk l., and a girl standing beside him. Signed and dated *T. C. Dibdin*, 1840 [or 1849; the lower part of the figures cut off.]
Water colours and body colours; roy., 9⅝ × 13 in.

Purchased August, 1875.

DIGHTON, Denis (b. 1792, d. 1827). Painter and etcher; son of Robert Dighton; studied at the Royal Academy; appointed military draughtsman to the Prince of Wales, 1815, and best known by his battle pictures.

[1–2.] Drawings after Augustus Earle, for 'Journal of a Residence in Chile' and 'Journal of a Voyage to Brazil,' by Maria Graham (Lady Callcott), both published 1824. See Vol. I. of this catalogue, pp. 178–189.

1. Two on one mount, roy., viz.:—

(*a*) Costume of Chile. The court of a house at Melipilla, with an arcade at the end of it, and men and women grouped in the shade, some playing guitars. Inscribed *D. Dighton.*
Indian ink; 6⅝ × 8⅝ in.
Engraved in aquatint with the above title by E. Finden in the 'Journal in Chile,' p. 262.

(*b*) Gate and Slave Market at Pernambuco. View down a street crowded with slaves, who are guarded by soldiers r.; a man riding through them l. Inscribed *D. Dighton from Earl. Costume of Chile.*
Indian ink; 6⅝ × 9½ in.
Engraved in aquatint by E. Finden in the 'Journal in Brazil,' p. 107.

2. Two on one mount, roy., viz. :—

(*a*) Cacique meeting Carrera's Troops. The Cacique rides slowly l.; he is nearly naked, and holds a long lance upright; a troop of his followers ride behind. Inscribed *D. Dighton. Cacique meeting a friendly force.*
Indian ink; 8⅜ × 6⅜ in.
Engraved in aquatint by E. Finden in the 'Journal in Chile,' p. 419. This drawing illustrates an incident in the War of Independence in Argentina. Don José Miguel Carrera was general of the national troops, who were assisted by Indians.

(*b*) Travelling in Spanish America. A lady and gentleman travelling in a two-wheeled closed carriage, drawn by a pair of mules, with an Indian riding postillion; vultures at the roadside; mountains in the distance. Inscribed *D. Dighton from Earl. Road from Calao* [Callao] *to Lima.*
Indian ink; 6⅜ × 8⅜ in.
Engraved in aquatint by E. Finden as frontispiece to the 'Journal in Chile.'

Bequeathed by Sir A. W. Callcott, with the albums of sketches by Lady Callcott, April, 1845.

DIGHTON, Richard (worked about 1800–1827). Draughtsman; son of Robert Dighton, whose style he followed in a series of etched profile portraits of a mildly satirical character.

1. Profile of a Gentleman. Whole length of a middle-aged person standing in profile, turned l., hat in hand, and wearing yellow gloves. Signed and dated *Rich^d. Dighton, Coleshill Street, Chelsea*, 1827.
Water colours over pencil; roy., 10⅝ × 8⅝ in.
This portrait is similar in character to the etched series, and perhaps an etching of it exists.

Purchased August, 1877.

DIGHTON, Robert (b. 1752, d. 1814). Painter and etcher; published 'A Book of Heads' 1795, and etched a number of satirical portraits; worked and taught drawing in London, and had some celebrity as a caricaturist.

1. 'Keep within Compass.' Within a circle described by a pair of compasses, which make an arch over her head, a lady, standing in a trim garden, pauses in the perusal of the pleasures of 'Imagination Realiz'd,' to contemplate an open box, filled with bank notes and gold, the Reward of Virtue; a spaniel at her feet looks up at her; in the background are wooded grounds, with a mansion at the top of the hill and a farm at the foot. Outside the circle at each corner are depicted the miseries of vice; at the top l. a woman ruined by gambling, r. a drunken mother dropping her child; at the bottom l., a prostitute arrested by the watch, and r. beating hemp in Bridewell.
Beneath the circle, *Prudence Produceth Esteem*, and above it, faintly pencilled only, *Keep within Compass.*
Monochrome tinted with water colours; roy., 12¾ × 10 in.
Engraved anonymously, and published by Carington Bowles, 1785. In the print a couplet runs round the circle left blank in the drawing :—

Keep within Compass, and you shall be sure
To avoid many troubles which others endure.

And below is the verse :—

Attend unto this simple fact | *That virtuous and prudent ways*
As thro' this life you rove, | *Will gain esteem and love.*

2. GLEE SINGERS EXECUTING A CATCH. A party of twelve glee singers sitting or standing at the further side of a round table, on which is a bowl of punch, and singing the catch (by William Bates), "Sir, you are a comical fellow—Nay, you are a comical fellow—What, I—am a comical fellow." The chairman wearing a red coat, and with wig awry, is conspicuous in the centre. A dog in the foreground stands up and puts its forepaws on the table.
Signature nearly obliterated. (Drawn on a mended piece of paper.)
Monochrome tinted with water colours; roy., 12⅛ × 9¾ in.
Nos. 1 and 2 were purchased July, 1859.

3. MEN-OF-WAR BOUND FOR THE PORT OF PLEASURE. A wharf at Gravesend, the starting place of the Chatham Tide Coach, which is seen in the background, its top crowded with sailors; in the foreground are sailors newly come ashore, being cajoled out of their money by women; one in the centre about to give his purse to a dishevelled beauty who leans on his shoulder; another sitting on his sea-chest r. and embracing a girl round the waist, and another l. losing his purse as he gets a kiss. Signed *R. Dighton del.*
Monochrome tinted with water colours; roy., 12⅝ × 9⅞ in.
Purchased March, 1875.

4. 'THERE IS GALLANTRY FOR YOU! AND MY BOY MENTIONED IN THE DISPATCH!!!' A gross red Englishman in a chair reading of a French defeat in the London Gazette Extraordinary and snapping his fingers in exultation. Inscribed as above.
Indian ink, coarsely tinted with water colours; roy., 14¼ × 11¼ in.

5. 'COMME ON CORSE NOUS MÈNE! IL FAIT PAYER CHER SES CROIX D'HONNEUR!' A lean, lanky Frenchman on a rush-bottom chair, exclaiming in fury at the news of a French defeat in the *Moniteur* (dated 1813). Inscribed as above.
Indian ink, coarsely tinted with water colours; roy., 14¼ × 11¼ in.
Nos. 4 and 5 were purchased July, 1875.

6. AN EXHIBITION OF CARICATURES. A picture gallery hung with large, unframed caricatures, among which 'An Imperial Stride' (Catherine II. stepping from Russia to Constantinople) and 'A Weeping Willow' (C. J. Fox) are noticeable. The foreground is filled with groups of ladies and gentlemen, prominent being an officer ogling two ladies who are coming from the r., and neglectful of his wife, who tries to draw his attention to one of the pictures; l. a meagre little man endeavouring to support his massive spouse, who shakes in apoplectic fits of laughter, and behind are two crapulous fat parsons, winking and riotously merry; further back, near two doors, are other groups, some on seats by the wall. At the extreme r. a young man in a blue coat carrying a whip; and behind, a short man with a great paunch, enjoying a picture through his eyeglass.
Monochrome tinted with water colours; atl., 17⅝ × 26⅝ in.
Purchased May, 1876.

7. MR. AICKIN AS BOLINGBROKE IN 'RICHARD II.' Whole length, wearing a wig, with plumed hat in one hand, and pointing with the other, as he says: 'Go, some of you, convey him to the Tower.' (Act IV., sc. 1.)
Indian ink, tinted with water colours; 4⅛ × 3⅛ in.
Engraved by C. Grignion for Bell's edition of Shakespeare, 1776.
Francis Aickin (d. 1805) was born in Dublin, and after strolling in Ireland, was at Drury Lane 1765–1774, then at Covent Garden till 1792, afterwards a manager; called 'Tyrant Aickin,' from his success in passionate declamatory parts.
In Vol. I. of the Burney Collection of 'Theatrical Portraits,' purchased 1817.

8. MR. BRERETON AS TROILUS. Whole length, in a Trojan costume of the eighteenth century, with ermine trimmed cloak, saying;

'I tell thee, Lord of Greece,
She is as far high-soaring o'er thy praises
As thou unworthy to be called her servant.'
('Troilus and Cressida,' Act. IV., sc. 4.)

Indian ink, tinted with water colours; 4⅞ × 3⅝ in.
Engraved anonymously for Bell's edition of Shakespeare, 1776. William Brereton died 1787.
In Vol. II. of the Burney Collection.

9. Mr. Weston in the Character of Custard. Whole length, with hand raised, protesting, 'I was taken with none, sir; I was taken with a damosel' ('Love's Labour's Lost,' Act I., sc. 1). Signed *R. Dighton invent' del*.
Indian ink, tinted with water colours; (with margin) 6½ × 4⅛ in.
Engraved by C. Grignion.
Thomas Weston born 1727, died 1776.
In Vol. X. of the Burney Collection.

DITCHFIELD, Arthur (b. 1842, d. 1888). Landscape painter and etcher; born in London and lived in London; studied at the Royal Academy; painted in water colours and oils; worked much in Paris, the South of Europe and Algiers. A complete set of his etchings is in the department.

1. Armed Knight Rock, Land's End, Cornwall. A prospect, seaward, from cliff top, l., with the group of rocks rising r. at a little distance. Signed with monogram, and dated [18]81.
Charcoal and stump; roy., 8⅝ × 11 in.

2. Barras Nose, Tintagel. A rocky promontory, seen from the Castle cliffs, across the little bay; the sea running stormily in, under a clouded sky, and foaming up the dark rocks. Signed with monogram, and dated 1881.
Charcoal and stump; roy., 8½ × 10¾ in.

3. Lechlade. The church with its tall spire appears at a little distance beyond the Thames, which comes curving past clumps of willows, l., into the foreground; r., deep meadows with a cow coming down by a fence; trees higher up, and a large house beyond, near the church, backed by dark elms against breezy clouds.
Signed with monogram, and dated 1885.
Black chalk, charcoal and stump; roy., 10⅜ × 16⅞ in.

4. On the Thames. View up the river, which winds into the r. foreground through wide grass meadows, where, just beyond a little bridge, crossed by a tow-path l., haymakers are busy; at some distance, r., a long row of poplars, with a low round tower among them; over all, a summer sky and the wind blowing soft clouds from the l. Signed with monogram, and dated '85.
Black chalk, charcoal and stump; roy., 8 × 16¾ in.

5. Pastoral Landscape. A meadow bordering a stream, which flows at the l. into a sunny distance, and rising, r., in a smooth slope, with a few single trees growing on it, and further off a tall clump of them; a figure piping at the foot of one of the single trees; three children running, with joined hands, from another isolated tree on the stream's bank towards the foreground, a dog beside them; and a deer descending the slope, r. Signed and dated *A. Ditchfield*, 1870.
Black chalk, charcoal and stump; roy., 13¾ × 12½ in.

6. Romantic Landscape. A pool, with swans among its reeds, overshadowed on the further side by thick bushes and trees, between the stems of which is a glimpse of far off mountain under twilight sky. Signed and dated *Arthur Ditchfield*, 1871.
Black chalk, charcoal and stump; imp., 18⅛ × 12⅛ in.

7. A Rainpool in the Alpes Maritimes. An irregular pool of blue water lying in a sandy hollow among gentle slopes, covered with dwarf woods rising into higher ranges beyond, backed by a long line of snowy peaks. Signed and dated *A. D.*, 3, 86.
Water colours; imp., 12½ × 19¼ in.

8. Les Blanchisseuses. Low meadows bordering a river seen at the l., by the bank of which two women are washing linen; beyond, groups of tall poplars, some near, some distant, rising against the light clouds of a placid sky. Signed and dated *A. Ditchfield*, 1869.
Water colours; imp., 13⅞ × 21⅛ in.

9. Leigh, near Southend; Morning. A slope of rough ground, descending gently to a railway, runs from the l. to the village, half hidden among trees towards the r.; beneath the railway, the wide water of the Thames, with rowing boats and sailing boats and a jetty running out below the village; beyond, the level marshy land stretching to the distance, threaded with streams.
Water colours; imp., 8½ × 19½ in.

10. Leigh, near Southend; Evening. View from the village itself, the houses clustered on a slope rising from the shore to a road which passes r.; in the foreground, l., a gate and a path leading to the road; beyond, the water and endless marshy landscape pale in the twilight, which steeps the village in cold purple shadow.
Water colours; imp., 9 × 19⅝ in.

11. Summer Clouds over the Sea. A sea of vivid opalescent blue, profoundly calm and faintly reflecting a range of thunder cloud, which rises vague from the horizon into crowded, snowy heads.
Water colours; imp., 9⅜ × 19½ in.
All presented by Mrs. J. L. Roget, June, 1889.

DIXON, E. H. (worked about 1847–1859). Landscape painter; exhibited a very few pictures at the Royal Academy and other galleries.

1. An enormous Dustheap at King's Cross, covered with Snow. Signed and dated *E. H. D.* 1840, and inscribed *View of the Great Dustheap (Mr. Starkey's), King's Cross, Battle Bridge, from the Maiden Lane (the present York Road). It was removed in* 1848 *to assist in rebuilding the city of Moscow, Russia. The Great Northern Railway Terminus has been built on the spot.*
Water-colour sketch; 8½ × 11⅝ in.

2. Old St. Pancras Church from the Fields. Looking towards Hampstead. Inscribed *Old St. Panoras Church from the Shepherd & Shepherdess* [in Charrington Street], 1787. Apparently copied from a drawing of that date.
Water colours; 6 × 9 in.
Compare the drawing by J. W. Archer, described Vol. I., p. 56, No. (1).

3. Old Copenhagen House. Signed *E. H. D.*, and inscribed *Copenhagen House, Islington, July*, 1841.
Water colours; 6¾ × 10¾ in.

4. Old Copenhagen House. From fields, looking towards Highgate Church. Signed and dated *E. H. D.*, 1840, and inscribed *Old Copenhagen House, Islington.*
Water colours; 9⅞ × 13⅞ in.
Compare the drawing by Archer, described Vol. I., p. 57, No. (16).

5. Primrose Hill, with Shakespeare's Oak.
Water colours; 2⅞ × 6⅛ in.

6. Primrose Hill in Winter. The same view, covered with snow.
Water colours; 2⅞ × 5¾ in.
All purchased August, 1871, and placed with London Topography.

DOBSON, John (b. 1787, d. 1865). Architect; born at North Shields; studied architecture in Newcastle-on-Tyne, and water colours in London with John Varley; returned to Newcastle, and remained there till his death, designing most of the new streets and public buildings in that town; one of the first inaugurators of the Gothic revival, and an architect of great and varied talents.

1. Shields Harbour. View from the south: low cliff and rocks, among which are two men l., and beyond the calm water of the harbour the promontory rising, with the Priory, lighthouse, and Collingwood's monument on the top of it, and the open sea showing r. Inscribed *No.* 1.—*Sketch from Haven. J. D.*
Sepia wash and pen, heightened with white; roy., 10⅜ × 14⅞ in.

2. SHIELDS HARBOUR. View from the south-west, more distant than the preceding, looking across the still water to the cliff and rocks, and the promontory with its buildings rising beyond; a boat in the foreground, r. Inscribed *No.* 2.
Sepia wash and pen, heightened with white; roy., 10¼ × 14⅝ in.

3. SHIELDS HARBOUR. View from a point much farther within the harbour than the preceding, with shipping and a steam-tug lying in front of a jetty and lighthouse l., a rowing boat r., and the promontory and Priory in the distance towards the r. Inscribed *No.* 3 *sketch from Shields Harbour. J. D.*
Sepia wash and pen, heightened with white; roy., 10⅜ × 14⅝ in.

4. SHIELDS HARBOUR. From the sea to the north-east; a near view of the Priory and Collingwood monument on its promontory, extending from the r., with sea and jutting headland beyond it l.; near the r. foreground a boat. Inscribed *No.* 4. *Sketch from the North-East.*
Sepia wash and pen, heightened with white; roy., 10¼ × 14⅝ in.
All purchased May, 1894.

DOO, George Thomas, R.A. (b. 1800, d. 1886). Line-engraver; pupil of Charles Heath; elected A.R.A. 1856, R.A. 1857; a fine collection of proofs of his engravings is in the department.

1. ECCE HOMO; AFTER THE PICTURE BY CORREGGIO IN THE NATIONAL GALLERY.
Pencil outline; 14⅞ × 12 in.

2. PILGRIMS ARRIVING IN SIGHT OF ROME; AFTER SIR CHARLES EASTLAKE.
Pencil outline; 18⅜ × 28⅜ in.

3. THE PROFFERED KISS; AFTER SIR THOMAS LAWRENCE.
Pencil outline; 12⅜ × 10 in.

4. THE CHILD WITH FLOWERS (PORTRAIT OF MISS MURRAY); AFTER SIR THOMAS LAWRENCE.
Pencil outline; 12⅜ × 10 in.

5. PORTIA AND BASSANIO; AFTER G. S. NEWTON.
Pencil outline; 15¼ × 13⅛ in.

6. THE DUTCH GIRL; AFTER G. S. NEWTON.
Pencil outline; 9⅛ × 7⅛ in.
These engraver's drawings were presented by the artist, December, 1852.

DOWNING, H. E. (worked about 1827–1833). Water-colour painter; member of the New Water Colour Society.

1. SCENE IN A FRENCH TOWN. Women marketing at booths erected before old gabled and high-chimneyed houses; a stormy sky behind. Signed and dated *H. E. Downing*, 1829.
Water colours; roy., 13⅜ × 9⅜ in.
Purchased June, 1885.

DOWNMAN, John, A.R.A. (d. 1824). Painter; born in Devonshire; pupil of Benjamin West; studied at the Royal Academy from 1769; elected A.R.A. 1795; exhibited historical and fancy subjects in water colours, but chiefly portraits; best known by his very numerous and often charming "stained" portrait drawings; worked in Cambridge, Plymouth, Exeter, London, and Chester; died at Wrexham.

1. MRS. WELLS, THE ACTRESS. Half-length of a young lady of slim figure, wearing a high-crowned hat with ribbons, smiling and looking up towards the l.; moss-roses in her bosom. Signed and dated *J. Downman* 1792.
Chalks and water colours; roy., 7⅜ × 5⅜ in.

Mary Wells was a well-known actress of the time. There are other portraits of her as Lavinia in 'Titus Andronicus' and as Imogen in 'Cymbeline.' Here she is probably represented as one of the 'Merry Wives of Windsor.'

Purchased June, 1868.

2. Miss Bulteel. Half-length, in profile, looking l. Inscribed and dated *Miss Bulteel of Devon*, 1781.
Chalks and stump; oval; roy., $8\frac{1}{4} \times 6\frac{1}{2}$ in.
A slip, pasted on the mount, records in the artist's handwriting: *Miss Bulteel from Devon*, 1781. *Orig^l study. Her mental and personal attractions made numberless suitors. I drew four of this.* The sitter was the daughter of John Bulteel, Esq., of Lynham House, Devon.

3. Lady Charlotte Maria Waldegrave. Half-length, in profile, looking l.
Chalks and stump; oval; roy., $8\frac{3}{8} \times 6\frac{7}{8}$ in.
On a slip below, *Lady C^te Maria Waldegrave*, 1780. *Orig^l study.* 2^nd *daughter of the Earl.* She married George, Earl of Euston, and died young, 1808.

4. Mrs. Byfield. Half-length, in profile, looking r.; fluted column behind the head, landscape r. Signed and dated *J. Downman*, 1792.
Chalks and stump with water colours; oval; roy., $8\frac{1}{2} \times 6\frac{3}{4}$ in.
On a slip below, *Mrs. Byfield*, 1792. *Original. Wife of the Architect. Sung to admiration.*

5. Miss Abbott. Half-length, turned r., the face nearly full; the eyes full. Signed and dated *J. Downman.* 1793.
Chalks, stump, and water colours; oval; roy., $8 \times 6\frac{1}{2}$ in.
On a slip below, *Miss Abbott*, 1793. *Original. Admired as most amiable.*

6. Two on one mount, roy., viz.:—

(*a*) Hugh Downman, M.D. Half-length, in profile, looking l. Inscribed *Dr. D.*, 1796.
Pencil, charcoal and stump, with water-colour tint on the face; $8\frac{7}{8} \times 6\frac{7}{8}$ in.
Engraved by James Fuller.
On a slip below, *Dr. Downman, Physician and Author at Exeter, Devonshire, by J. D.*, 1796. Hugh Downman, M.D., b. 1740, educated at Exeter School and at Balliol, was ordained 1768, but gave up divinity for medicine, practising at Exeter; published poems, the best known of which was 'Infancy, or the Management of Children,' and plays, some of which were acted; retired 1805, and died 1809.

(*b*) Mrs. Downman, Wife of Dr. Downman. Half length, in profile, looking l.
Charcoal and stump, touched with black and red chalks; $8\frac{7}{8} \times 6\frac{7}{8}$ in.
On a slip below, *Mrs. Downman, his lady, she was first Cousin to Lord Courtenay.*

7. Mrs. Downman, Mother of the Artist. Half length, in profile, looking l. Signed, *J. D.*
Charcoal and stump with red chalk on cheek and lips; roy., $8\frac{7}{8} \times 6\frac{7}{8}$ in.
On a slip below, *Mother Eli^th Downman.*

8. The Hon. Captain Hugh Conway, afterwards Lord Hugh Seymour. Half length in three-quarter face, looking l.
Charcoal and stump, with water colours on the face; oval; roy., $8\frac{1}{4} \times 6\frac{3}{4}$ in.
On a slip below, *The Hon^ble Cap^n Hugh Conway*, 1781. *First Sitting. He became Admiral Lord Hugh Seymour. His brother became 2^nd Marquis of Hertford. I drew three portraits of him.*
Lord Hugh Seymour, b. 1759, fifth son of the first Marquis of Hertford, entered the navy 1770 and served on various stations abroad till 1782; commanded a ship under Howe in 1794; appointed vice-admiral 1799; died in Jamaica, 1801.

9. Two on one mount, roy., viz.:—

(*a*) Lady Henry Osborne and her Son. Whole length, Lady Henry sitting in profile, turned l. and holding up a map for her boy, who stands beside her r., to look at. Pillars and landscape behind. Signed *J. D.*

Below on the broad margin, *Sketch for Lady Henry Osborne and Son.*

Sepia, touched with red chalk on the faces; (without margin) 15¼ × 3⅞ in.

(*b*) Mrs. Larkins with Two of her Children. Three-quarter length; she sits at the r. looking at her child Isabella, who stands l. holding a rattle; the other child, a baby, is on her lap; behind, a landscape, and a lost child, now a cherub, regarding the group from a cloud. Signed, *J°. D.*

On the margin above, 5th [child] *Isabella;* 8th *Charles;* *M^rs. Larkins.* Below, *Sketch of part of M^rs. Larkins' Family, of Clare Hall, near West Malling, Kent.*

Sepia over charcoal, with red chalk on the faces; (without margin) 5⅛ × 6 in.

10. Two on one mount, roy., viz.:—

(*a*) Three Children of the Larkins Family. Three-quarter length; a boy standing l., with cricket bat and ball in his hands, his two sisters standing by him r., embraced.

Sepia over charcoal, with red chalk on the faces; 5⅞ × 6⅞ in.

On a slip below, the signature *J°. D.* and *Sketch of three more of M^rs. Larkins' Family.*

(*b*) Three Younger Children of the Larkins Family. Three-quarter length; Camilla, the eldest of the three, stands before a curtain l., with Caroline leaning on her shoulder; John, the youngest, standing r., holds an apple in one hand, and has his other hand on the neck of a dog sitting in a chair. Inscribed on the upper margin, 4th *Camilla;* 6th *Caroline;* 7th *John.*

Sepia over charcoal, with red chalk on faces; (without margin) 5¼ × 6⅛ in.

On a slip below, *Sketch of three more of M^rs. Larkins' Family.*

Separate portraits of the Larkins family are in the Maitland Collection.

11. Two on one mount, roy., viz.:—

(*a*) Miss Ives. Three-quarter length, seated under a tree, turned to the r., face in three-quarters, eyes full, with l. hand raised; wearing a feathered hat, and with striped sash round waist.

Sepia, with a little red on the cheeks; 6¼ × 4⅝ in.

On a slip below, *J° D. Sketch for a portrait of Miss Ives.* She was a daughter of Jeremiah Ives, of Catton, near Norwich.

(*b*) A Lady. Three-quarter length, seated in profile, looking r., under a tree, with l. elbow on a table, and a letter in r. hand. Signed twice over, *J. D.*

Sepia, with a little red on the cheeks; 6⅝ × 5 in.

12. Mrs. Drew. Miniature of head and shoulders, nearly full face, turned slightly l., eyes full.

Chalks and stump on vellum; oval; roy., 2⅜ × 1⅞ in.

Pasted on paper, on which is written *M^rs. Drew, Exeter.*

Nos. 2–12 were purchased April, 1884. From the collection of Sir Robert Cunliffe, Bart.

13. Album, containing 'Sketches and first Ideas, by John Downman, Limner. Collected by his daughter Isabella Coe [Chloe] B.' Some of those described above were removed from this album.

(1) The Altar of Hope. A female figure looking up to the l., where a ray breaks from a cloud; r., a smoking tripod. Signed, *J° D.* Black chalk and stump.

(2) An Indian Maid worshipping the Sun. She kneels under a palm tree looking l. with outstretched arms to where the sun rises over a hill beyond the river. Signed *J° D.* Sepia and pen, with a touch of red chalk on the face.

(3) INNOCENCE. A naked girl seated on a bank beneath a tree with a lamb beside her. Signed, *J° D.* Black chalk and stump.

(4) 'THE BONNY SEAMAN.' A girl sitting r. by a spinning wheel holds out her hands with a gesture of welcome towards a sailor who comes up in the distance l. from the sea. Signed, *J° D.* Black chalk and stump, with a touch of red chalk.
On the page below *first sketch for my Drawing from the old Ballad of the 'Bonny Seaman.'*

(5) LADY ELIZABETH LAMB. Nearly whole length, by a curtain and pillar, in profile looking l. Sepia wash and pen, with vermilion on the cheeks.

(6) THE BRAVO OF VENICE. An illustration to M. G. Lewis's romance. Abellino, the Bravo, shooting his pistol in the presence of the Doge Andreas. Signed. Pen and ink.

(7) DESIGN FOR A PORTRAIT. Three-quarter length of a lady seated, turned towards the l., holding up a letter in r. hand, face in three-quarters and eyes looking full; behind her a figure, with face hidden, all but the eyes and brow, by a cloak held up; a window l. Signed, *J° D(ownman* added in another hand). Sepia wash and pen, with a little vermilion.

(8) DESIGN FOR A PORTRAIT OF A LADY AND CHILD. Almost whole length of a lady seated looking l. and smilingly rallying the child standing on her knees for its fear of a dog barking on a table l. Signed, *J° D.* Sepia wash and pen, with vermilion on the faces.

(9) 'THE CONCLUDING SCENE FROM THE STORY OF ELIZABETH.' A group of four figures, two of them kneeling, in a landscape. Indian ink.

(10) 'SKETCH FOR THE THREE MISS LUSHINGTONS.' Three-quarter length of two young girls standing together, the taller at the r. playing a tambourine, the other a triangle. Signed, *J° D.* Black chalk and stump, with red chalk on the faces.

(11) ILLUSTRATION TO GOETHE'S WERTHER. Charlotte seated on a low seat in a garden discovering, with a gesture of delight, her name written on a tree at the r. Signed, *J°* [*D* cut off.] Sepia, with vermilion on lips and cheek.

(12) 'TRAGEDY.' Half-length of a female figure, with dishevelled hair and agitated expression, looking l., and grasping a dagger in r. hand. Black chalk and stump.

(13) 'COMEDY.' Half-length of a girl moving r., a mask in her hand, and smiling. Black chalk and stump, with a little red and blue chalk.
On the page below, *Comedy, a design by J°. D.*

(14) A BOY WITH A DOG. Half-length of a young boy with a dog under his arm and a flower in the other hand. Inscribed *C. I. D.* Black chalk and stump, with a little red and blue chalk.

(15) 'ISABELLA CHLOE DOWNMAN WHEN A CH'LD.' Half-length, standing in profile, looking r. Inscribed *Isabella Chloe Downman.* Chalks.

(16) UTHA. Half-length study of a female figure in a helmet looking up l., with r. arm extended. Black and red chalks and stump.
On the page beneath, *Study for Utha in my Picture from Fingal.*

(17) FAIR ROSAMOND. Rosamond seated, half kneeling, and looking up l. in despair, her l. hand pointing to a bottle of poison on the ground; l. the departing figure of the Queen with crown on head and dagger in hand. On the page below, *J°. D. Fair Rosamond.* Black chalk and stump.

(18) SAINT CECILIA AND AN ANGEL. Saint Cecilia facing l. and playing a harp; the angel standing at her shoulder listening in delight. Enclosed in an oval, round which are traces of the original larger design, and variations upon it. Black chalk and stump, with red chalk on the faces.
Below, on the page, *J° D.* and *St. Cecilia and Angel, the Angel Remus Jackson, for his Father the Composer of Music.*

(19) The Child in the Eagle's Nest. A mother climbing a cliff to rescue her child from an eagle's nest; the eagle hovers threatening r. Black chalk and stump.
Below on the page, *J° D. Design for a Picture from the account given of an Eagle carrying off a Woman's child at Keswick, Cumberland.*

(20) Eve at the Fountain. Sitting on the grass by a pool, she catches sight of her image in the water l.; r. two lambs, and trees beyond. Signed *J° D.* Black chalk and stump, with a little blue chalk.
Below on the page, *Eve painted the size of life by J° D.*

(21) 'The Dove kept most part of 20 years by J° D.' Oil colours on paper.

(22) Study of Feet. On the page below, *Study from my own feet, J° D.* Black chalk and stump.

(23) Study of a Hand. On the page below, *Study from I. C. D.* [Isabella Chloe Downman] *hand by J° D.* Chalks and stump.

(24) The Artist's Son. Half-length of a boy in three-quarter face, looking r., with head bent on one side. Inscribed *D. Downman.* Black chalk and stump, with a little red chalk.
On the page below, *Son of J^no Downman's by J° D.*

(25) Miss Ritson. Half-length, in habit and hat, with shawl round the neck; the face in three-quarters turned l., eyes full. Chalks and stump.
On the page below, *Miss Ritson, 1790, by J^no D.*

(26) Moses. The Lawgiver, seen to the waist, pointing with r. hand to the tablets held in his l. hand. Black chalk and stump.
On the page below *first idea for Moses. J° D.*

(27) The Angel of the Agony. An angel bending down with a cup in his hand. Black chalk and red chalk, with stump and yellow ochre wash.
On the page below *first idea of the Angel in the Altar Piece in Welldose Square, London. J° D.*

(28) 'The old Woman and her Cats.' Two cats on a table by which sits an old woman who has grown singularly cat-like in face. Signed *J° D.* Pen and ink.

(29) 'Study of a Monkey's Head.' Black chalk and stump.

(30) Jane Shore. Jane Shore knocking at Alicia's door: an illustration to Rowe's tragedy. Signed and dated *J. D.* 1783. Sepia.

(31) 'Study of a Lamb.' Signed on the page below *J° D.*

(32) Minerva. Head in a helmet wreathed with oak, looking up l. With study of an oak-leaf. Black, red and white chalk and stump.

(33) A Kitten. Inscribed, *Our favourite Puss Tibby at Malling, J° D.*

(34) (*a*) and (*b*) Two Studies of a Toad. On the page below, *Toad from our pond, West Malling, by J° D.* Black chalk and stump.

(35) A Spaniel. On the page below, *The Head of a favourite Spaniel at Malling. J° D.* Black chalk and stump.

(36) and (37) Two Studies of Robins. Chalks and stump.

(38) Arms of the Downman Family. Water colours and gold on vellum.
Purchased April, 1884. From the collection of Sir Robert Cunliffe, Bart.

Attributed to Downman.

A Lady. Half-length, seated under a tree in profile looking r., music book in hand.
Chalks, stump and water colours; oval; roy., 8 × 6¾ in.
Purchased October, 1870.
Inferior work, perhaps a copy.

DOYLE, John, known as "H. B." (b. 1797, d. 1868). Painter, lithographer, and caricaturist; born at Dublin; studied drawing there under Gabrielli and Comerford; from 1821 to his death worked in London, first as a portrait painter, then as a lithographer; famous for the long series of lithographed *Political Sketches* (1821–1851), which, with a certain loss of force, introduced a new spirit into English satiric art, supplanting Gillray's ferocity and extravagance by the tradition of urbanity and good humour, which was continued by 'Punch.' After 1851 Doyle produced no more.

[1829.]

1. *Ob.* THE APPARITION. The ghost of Canning r., appearing to the members of the Cabinet, Lord Lyndhurst, Lord Ellenborough, Mr. Peel, Lord Bathurst, and the Duke of Wellington, who recoil in confusion and terror while Canning points to the Roman Catholic Emancipation Bill, for which he had vainly worked, and which the Ministry had just passed (1829).
   Pencil; roy., 9⅛ × 15⅛ in.
   Political sketches, No 1.

   Rev. PRESENT STATE OF PUBLIC OPINION PARTIALLY ILLUSTRATED. Two politicians, two tradesmen, a fop, a farmer, and a young lady meditating on the news of George IV.'s serious illness, and on the various ways in which his death would affect them. Inscribed as in the lithograph. (Published 1830, the year of George IV.'s death.)
   Pencil.
   Political sketches, No. 64.

2. *Ob.* THE PROPHECY. The Duke of Cumberland, r., as Macbeth, hailed future king by Lord Redesdale, Lord Eldon, and Lord Manners, as the three witches.
   Pencil: roy., 9¼ × 14¼ in.
   Political sketches, No. 2.
   The Duke of Cumberland, the most able and the most obnoxious of the brothers of George IV., intrigued very actively against Wellington's ministry in their endeavour to pass the Catholic Emancipation Bill. Lord Eldon, with his supporters, joined him in these intrigues, and was supposed to countenance his designs on the throne, to which he stood third in succession. Cf. No. 4 (*rev.*) and No. 10 (*ob.*).

   Rev. A JOINDER IN THE PLEAS. Sir R. Sugden and Sir James Scarlett, the newly appointed Solicitor-General and Attorney-General, shaking hands. Sir N. Tindal, the old Solicitor-General, seen behind in the centre, Sir Charles Wetherell, the old Attorney-General, l., and Brougham going away r. Another figure, not in the lithograph, is talking with Wetherell.
   Pencil.
   Political sketches, No. 12.
   These new appointments were occasioned by the dismissal of Wetherell from his office, for opposing the Catholic Emancipation Bill. Tindal was made Chief Justice of the Common Pleas.

3. *Ob.* THE OLD WHITE LION. The Duke of Wellington visiting Lord Eldon, the 'Old White Lion,' to conciliate him on his defeat over the Emancipation Bill. Lord Lyndhurst, who succeeded Eldon as Lord Chancellor in 1827, looking in at the door.
   Pencil; roy., 9¼ × 13¼ in.
   Political sketches, No. 3.

   Rev. AN UNPUBLISHED SKETCH. A waggon with a long train of horses attached to each end, and pulling different ways; Brougham standing near and talking to a man with a whip, and the Duke of Wellington l.
   Pencil.

4. *Ob.* THE BATTLE OF THE PAMPHLETEERS. Sir R. J. Wilmot Horton, r., mounted on a rocking-horse (inscribed *Emigration* in the lithograph), and discharging a blunderbuss at Mr. Sadler, who fires a pistol in his face.
   Pencil; roy., 9⅛ × 13⅞ in.
   Political sketches, No. 4.
   Wilmot Horton, member for Newcastle-under-Lyme, published in 1829 'The Causes of Pauperism Considered . . . . A Defence of the Emigration Committee against the charges of Mr. Sadler.' Michael Sadler, afterwards prominent as a leader of social reform, was elected member for Newark this same year.

   Rev. DAMON AND PYTHIAS. Lord Eldon and the Duke of Cumberland walking arm-in-arm, an allusion to their association in resistance of the Catholic Emancipation Bill. A slight sketch of a group below.
   Pencil.
   Political sketches, No. 7.

5. *Ob.* A MYSTERIOUS VISIT. Lord Eldon visiting George IV., who sits on a sofa, the Duke of Cumberland standing by r.; Peel and Lord Lyndhurst whispering together behind, l.
   Pencil; roy. (r. lower corner cut off), 7⅞ × 11⅛ in.
   Political sketches, No. 9.
   The allusion is to the pressure put upon the King by Lord Eldon and the Duke of Cumberland to veto the Catholic Emancipation Bill. Eldon had two interviews with the King just before the Bill was passed.

   Rev. 'THE MAN WOT PREFERS HIS CHARACTER TO HIS PLACE.' Portrait of Sir Charles Wetherell, who attacked the Catholic Emancipation Bill, and therefore lost his post of Attorney-General; a slight sketch of his successor in the robes of office, r.
   Pencil.
   Political sketches, No. 15; somewhat modified in the lithograph.

6. *Ob.* A MYSTERIOUS VISIT; ANOTHER SKETCH. The King is seen here in front, Lord Eldon from behind.
   Pencil; roy. (r. top corner cut off), 8⅝ × 10⅛ in.

   Rev. REPOSE. The Duke of Wellington asleep, his feet on a chair.
   Black chalk.
   Political sketches, No. 14.

7. *Ob.* 'THE MAN WOT PREFERS HIS CHARACTER TO HIS PLACE.' As in the lithograph.
   Pencil; roy., 13⅛ × 9¼ in.
   Political sketches, No. 15.

   Rev. A BROAD HINT. Lord Lyndhurst, the Chancellor, introducing Brougham to Wellington, as anxious to 'enroll himself among the Duke's political friends.'
   Political sketches, No. 13.
   Brougham was at this period (1829) the most brilliant figure among the Whigs; both parties coveted his talents, but distrusted his character. Never fully accepted by his own side, he continually coquetted with the Tories, and drifted at last into a bitter isolation, admired and feared, but not respected, attacking all alike, but chiefly his old friends.

8. *Ob.* A CABINET CURIOSITY. Lord Ellenborough (chief of the Protestant party in the Cabinet).
   Pencil and red chalk; roy., 13⅝ × 10¼ in.
   Political sketches, No. 16.

   Rev. JOHN BULL AND HIS DOCTORS. John Bull sending away his doctors, and congratulated by the Duke of Wellington on the strength of his right arm. Lords Sidmouth and Eldon among the doctors, r.
   Pencil.

9. *Ob.* A SMALL PARTY OF SUPERANNUATED POLITICIANS. Lord Manners announced by a footman, l., to Miss Vansittart, who sits at a round table, with her back towards the spectator; Lord Redesdale talking to Lord Eldon, near whom stands Lord Bexley (Nicholas Vansittart), and Lord Sidmouth sits r.
Pen over pencil; roy., 10⅛ × 12 in.
Political sketches, No. 17.
The party consists of retired politicians who were opposed to Catholic emancipation.

Rev. A JOCKEY. A jockey on a horse.
Black chalk.

10. *Ob.* THE JOCKEY. The Duke of Cumberland as 'the jockey wot hopes in the long run to distance the Colonel [the Duke of York] and Old Shiver-my-Timbers [the Duke of Clarence], give Keutina [Princess Victoria] the "go-by" and win the Crown Stakes.'
Pencil; roy., 13¾ × 8 in.
Political sketches, No. 18.

See note on No. 2 (*Ob.*).

Rev. Various slight studies, including one for 'Political Harmonics.'
Pencil.

11. *Ob.* SHEET OF SKETCHES. Our Worthy Magistrate, Sir Rich[d] Birnie; Two Personages of Great Weight on the Turf; and Townsend, the Bow Street Officer.
Pencil and black chalk; roy., 10⅞ × 8¾ in.
Political sketches, Nos. 19, 20 and 41.
Sir Richard Birnie, police magistrate at Bow Street, had distinguished himself in the apprehension of the Cato Street conspirators (1820), and was much esteemed by ministers. He died 1832.

Rev. REPOSE. The r. half of the sketch described above, No. 6 (*Rev.*).
Political Sketches, No. 14.

12. *Ob.* TWO PERSONAGES OF GREAT WEIGHT ON THE TURF. Mr. Thornhill, a man of huge bulk, and Sam Chifney, the famous jockey, who trained Thornhill's horses at Newmarket, and to whom Thornhill at his death in 1843 left his house and stables. With studies for 'The Frog and the Bull,' and others of the Political Sketches.
Pencil; roy., 12¼ × 9⅛ in.
Political sketches, No. 20.

Rev. SHEET OF STUDIES. Studies for 'The Frog and the Bull,' 'Political Harmonics,' etc.
Pencil.

13. *Ob.* THE AFFIDAVIT. Lady Lyndhurst taking the oath before Lord Tenterden; Lord Lyndhurst standing before her r.
Black chalk; rough sketch; roy., 9¾ × 13 in.
Political sketches, No. 22.

Rev. A POLITICAL RIDDLE. Donna Maria, the young Queen of Portugal, received with an embrace by George IV., who sits on a sofa remonstrating with the Duke of Wellington, behind whom, r., stand Lord Aberdeen and Lord Beresford. With a sketch of a man in a carriage.
Pencil and black chalk sketch.
Political sketches, No. 21.
The throne of Portugal was usurped 1828 by Dom Miguel, uncle of the child Queen, who came to England and quite won over the English public. The King was enchanted with her. Wellington's Government, in which Aberdeen was Foreign Secretary and Beresford Master-General of the Ordnance, became unpopular on account of the support which, without acknowledging him, they had given Dom Miguel, especially in the affair of Terceira.

14. *Ob.* POLITICAL HARMONICS. Peel playing the piano and Wellington fiddling; Goulburn (Chancellor of the Exchequer) turns over the pages for Peel; at the r., the Duke of Cumberland and Lord Eldon are looking through the window, and near them the Duke of Richmond (not in the lithograph).
Pencil, with pen study of Wellington's head; roy., 9½ × 11¾ in.
Political sketches, No. 23.
The allusion is apparently to the state of affairs in 1829, when Wellington's Administration was still nominally in power, but was no longer supported by the old Tory party, who were more anxious for its downfall than the Whigs. Peel was especially hated.

Rev. A SHEET OF ROUGH STUDIES, including a sketch of Prince Esterhazy, Lord Ellenborough (?), etc.
Black chalk and pen.

15. POLITICAL HARMONICS. As lithographed.
Red chalk outline; roy., 10 × 12 in.

16. *Ob.* EMBARKATION OF A FRENCH CARGO IN AN ENGLISH BOTTOM. Prince Polignac in a boat glumly expressing his apprehensions after surveying the horizon, while Wellington shoves off the boat and tells Polignac to follow his directions and all will be well.
Pencil; roy., 9⅛ × 14⅝ in.
Political sketches, No. 24.
Polignac, French Ambassador to England, left London for Paris in 1829, and was made Prime Minister by Charles X. Polignac accepted office on the understanding that there was no chance of Wellington retiring, and he was looked on as Wellington's nominee. The appointment was violently unpopular in France, and Polignac fell in July, 1830, at the Revolution.

Rev. A SCENE IN THE COURT OF CHANCERY. Mr. Long Pole Wellesley appealing to Lord Lyndhurst, who presides r.; behind Wellesley, Mr. Bligh; Sir E. Sugden and Mr. Denman l.
Pencil and pen; roy., 8¾ × 14½ in.
Political sketches, No. 27.
The case was Wellesley *v.* the Duke of Beaufort. Mr. Wellesley petitioned against an order made by Lord Eldon that his intercourse with his children should be severely restricted. He conducted his own case, and was opposed by the Solicitor-General, Sugden. Lord Lyndhurst upheld Lord Eldon's order, 31 July, 1829.

17. EMBARKATION OF A FRENCH CARGO IN AN ENGLISH BOTTOM.
Red chalk outline (r. top corner cut off); roy., 8¾ × 12½ in.

18. *Ob.* THE FROG AND THE BULL. Polignac the Frog trying to swell himself to the dimensions of Wellington the Bull.
Pen and pencil, rough sketch; roy., 9⅛ × 14½ in.
Political sketches, No. 25. See above, No. 16 (*Ob.*).

Rev. THE MODERN QUIXOTE. This unpublished sketch represents Sir Francis Burdett (the 'Modern Quixote') leading in a lady (Lady Conyngham?), whose train is held by a satyr, to a reception of George IV.'s. Wellington, Eldon and others are also present.
Pen and pencil.

19. *Ob.* A SCENE IN THE COURT OF CHANCERY. The same composition as No. 16 (*Rev.*) reversed, with added figures.
Pencil and pen; roy., 9 × 14¾ in.

Rev. THE SAME SUBJECT.
Slight pen sketch.

20. THE SAME SUBJECT. As lithographed.
Red chalk outline; roy., 7¾ × 12⅞ in.

21. *Ob.* NEWCASTLE VERSUS NEWARK. The Duke of Newcastle turning away a tenant and his family for not voting in his interest; the tenant reproaches Michael Sadler, the member for Newark, who stands by the Duke, l.
Pencil; roy., 9⅛ × 14 in.
Political sketches, No. 28.

The Duke of Newcastle's open assertion that the franchises of Newark were his property, and his saying, 'May I not do what I like with my own?' gave a great stimulus to the agitation for Parliamentary Reform.

Rev. Sheet of Studies. Small sketch of the last subject; and Lord Sidmouth comforting the Duke of Cumberland, r.

22. Russian Diplomacy. The Russian Ambassador at Constantinople, sword in hand, offering the Treaty of Adrianople to the trembling Sultan for signature (September, 1829).
Pencil; roy., 9⅛ × 14⅝ in.
Political sketches, No. 29.
See note on No. 24 (*Rev.*).

23. *Ob.* The Vindication. George IV. leaning on Wellington's arm, and putting up his glasses to scrutinise the Duke of Cumberland, who was falsely reported to have cut off his moustaches; Lord Strathaven and Lord Mountcharles stand L., and a third figure behind Wellington.
Pencil; roy., 8⅜ × 13½ in.
Political sketches, No. 31. Modified in the lithograph, where the King is seated, holding H. B.'s caricature, 'The Goat wot Lost his Beard,' and Wellington is absent.

Rev. The Duke of Wellington. And a slight study of George IV.
Pencil.

24. *Ob.* The Vindication. As lithographed. (A hole cut in the paper at the l.)
Pencil; roy., 9 × 14⅝ in.

Rev. The Coup de Grace. The Russian eagle fastening its claws on the defeated Turkey; at the l. Wellington remonstrates indignantly with Polignac, who says his hands are tied by French opinion; at the r. the Russian minister telling Austria not to interfere, and the Prussian minister looking on in excitement.
Political sketches, No. 35.
The Peace of Adrianople was forced on Turkey, September, 1829, by the successes of the Russian arms under Diebitsch. Wellington was strongly opposed to the conditions imposed, but found it hopeless to fight against the treaty.

25. *Ob.* Consolation; or, Otium cum Dignitate. Lord Eldon sitting in a chair with an enormous glass of beer in his hand, and a gigantic cheese on the table beside him.
Pencil and pen; roy., 9 × 9 in.
Political sketches, No. 33.

Rev. Sheet of Sketches. A steam carriage; and a sketch of George IV.
Pencil and black chalk.

26. *Ob.* John Bull's Complaint to the Public Schoolmaster. John Bull complaining to Mr. Brougham of Wellington's undignified conduct in paying attention to the attacks made upon him in the Press. Inscribed with speeches to the same effect as in the lithograph, but differently worded.
Pen and pencil; roy., 9⅛ × 14⅞ in.
Political sketches, No. 34.
Wellington's prosecution early in 1830 of the 'Morning Journal' for libels (partly written by the Duke of Cumberland's chaplain) injured him more in the eyes of the nation than any other act of his career. His reputation had already suffered from his challenging Lord Winchilsea to a duel.

Rev. Repulsed, but not Discouraged. Wellington and Peel shutting the door on a Jew, who pleads hopefully to get in; Brougham and O'Connell expostulate; behind, a man winks as he takes the oath; at the l., among others, the Rev. Edward Irving.
Political sketches, No. 63.
After the passing of Catholic Emancipation the cause of the Jews was strongly advocated, and a bill was brought in for their relief in 1830, but was thrown out in the second reading.

[1830.]

27. Sir Robert Peel as a Knight. Peel, in full armour, advancing with calm smile through a lurid stormy landscape, attacked on all sides by shrieking demons and vampires, towards the distant temple of Fame.
Pencil; roy., 12⅛ × 6⅞ in.
Political sketches, No. 36.
Peel, who succeeded his father in the baronetcy in 1830, was the one minister in the Commons who inspired respect or interest. Though bitterly assailed in the press, especially the 'Morning Journal' and the 'Standard' (represented by demons in this sketch), he went his way and took no notice of detractors. His conduct shone by contrast with that of Wellington.

28. *Ob.* 'Hawthorn.' The Duke of Cumberland as Hawthorn, with dog and gun, singing.
Pencil; roy., 11⅝ × 7⅛ in.
Political sketches, No. 38.

Rev. George IV. driving.
Pencil.

29. *Ob.* Bombardment Extraordinary. The 'Morning Journal's' Punch and Judy show bombarded by a cannon made of the bulky form of the Attorney-General Scarlett, pushed forward by Sugden and Brougham, and fired by the Duke of Wellington, who is supported by Lyndhurst with his mace. Lord Holland, with his gouty feet in bandages, lifts his crutch in protest; and the Duke of Cumberland, and Lord Eldon, who has been playing the Pan's pipe before the show, hurry frightened off. Above, the forms of Canning, Fox, and other dead Whig ministers look down in horror.
Pencil and pen; roy. (torn at l. upper corner), 10⅜ × 15⅝ in.
Political sketches, No. 39.
For Wellington's press prosecutions, *cf.* No. 26 (*Ob.*).
Lord Holland was one of the most prominent Whig peers of the day, and a strong vindicator of civil and religious freedom.

Rev. A Pair of very Riotous Fellows. Lord Stanhope and Lord Eldon arm-in-arm, refusing to be quiet at the bidding of policeman Wellington.
Rough pencil sketch.
Political sketches, No. 56.
Lord Stanhope moved an amendment to the address at the opening of the session of 1830, expressing the hostility of extreme Tories to Wellington's policy.

30. *Ob.* A Bright Thought. Mr. Long Pole Wellesley sitting at a writing-table and exclaiming that he will write a faithful history of the Court of Chancery. A female figure, not in the lithograph, lightly sketched in r.
Pencil; roy., 7⅞ × 11¾ in.
Political sketches, No. 42. See note to No. 16 (*Rev.*).

Rev. Study for the same Subject.
Rough pencil sketch.

31. *Ob.* Effects of the March of the Russians among the Turks. The Sultan and members of his suite dancing with ladies of the European Embassies. A conjectured effect of the Russian ascendency at Constantinople. See note on No. 24 (*Rev.*).
Pencil; roy., 8⅝ × 12⅝ in.
Political sketches, No. 44.

Rev. A Wild Elephant led away between Two Tame Ones.
Described below, No. 36 (*Ob.*).
Rough pencil sketch.

32. New Police Activity. George IV., as a magistrate, telling Wellington and Peel, dressed as policemen, to take away the disbanded watchmen, who have been robbing the hen roosts, to a house of correction; farmers appear to complain of the robberies; Lord Eldon pleads the cause of the 'Charleys.'
Pencil; 7⅞ × 16 in.
Political sketches, No. 45.
The Metropolitan Police Force was instituted in 1829 by Peel, to take the place of the feeble and incompetent body of watchmen.

33. *Ob.* THE SAME SUBJECT.
Rough pencil sketch; roy., 7⅝ × 12¾ in.

Rev. SHEET OF SKETCHES. Various notabilities of the day, two on horseback.
Pencil.

34. GEORGE IV. Study for 'New Police Activity.'
Pencil; roy., 7⅜ × 3¾ in.

35. MAKE WAY FOR THE SPEAKER. Manners Sutton, the Speaker, preceded by Mr. Ball and by Mr. Seymour, bearing the mace, entering the House of Commons.
Pencil and black chalk; roy., 7⅝ × 12⅞ in.

36. *Ob.* A WILD ELEPHANT LED AWAY BETWEEN TWO TAME ONES. Wellington and Peel trying to calm Lord Ellenborough, who tears his hair in desperate agitation. Inscribed with speeches to the same effect as in the lithograph.
Pencil; roy., 11 × 9 in.
Political sketches, No. 47.
Lord Ellenborough, appointed to the presidency of the Board of Control in 1828, had busied himself with Indian affairs, and in 1829 wrote to the Governor of Bombay advising that two Puisne judges should sit with the Chief Justice Grant, to check him, 'like a wild elephant between two tame ones.' The letter, though private, was published by mistake, and in 1830 it appeared in the *Times*. The indiscretion brought on Ellenborough a violent attack.

Rev. EXTREMES MEET IN A RADICAL EMBRACE. The Marquis of Blandford and Daniel O'Connell embracing. Inscribed as in the lithograph.
Pencil.
Political sketches, No. 53.
The Marquis of Blandford, an extreme Tory, in his anger at the Government for passing the Catholic Relief Bill, made common cause with the extreme Radicals on the question of Parliamentary Reform, and thus found himself in unexpected and incongruous alliance with O'Connell, who also supported Reform to gain his Irish ends.

37. *Ob.* A POLITICAL RUSE. Mr. George Banks in the House of Commons, explaining to an amused Opposition that '*most opportunely a copy of* the letter *has come to light, and proves my conjecture to have been* singularly *correct, the word is not* renew, *but* review.' (This speech is given in the lithograph.)
Pencil; roy., 9 × 12½ in.
Political sketches, No. 48.

Rev. A REFLECTION UPON THE FUTURE PROSPECTS OF GREECE. Prince Leopold of Saxe-Coburg regarding himself in a mirror. (A corner of the paper, with the head of the Prince, torn off.)
Pencil.
Political sketches, No. 51.
At the peace of Adrianople it was decided that Greece should become an independent monarchy. The crown was offered to Prince John of Saxony, who refused it, and then to Leopold, who hesitated and made conditions, and after some months finally rejected it.

38. *Ob.* THE ALTERATION OF THE CURRENCY. The Manufacturer, the Agriculturist, and the Fundholder; the first two in dejection at the news of the alteration, the third in high spirits.
Pencil; roy., 8⅝ × 11½ in.
Political sketches, No. 49.

Rev. DANGEROUS EFFECTS OF IDLENESS. Lord Eldon telling the Duke of Richmond, one of Wellington's Tory opponents, that he doesn't know what to do with himself, and proposing to have 'a dash at the great captain, just for the fun of the thing.'
Pencil.
Political sketches, No. 62.

39. THE ALTERATION OF THE CURRENCY. Rough sketch.
Black chalk; roy., 7⅜ × 8⅝ in.

40. A NEW FARCE, CALLED A COUNTY MEETING. Magistrates and landowners of Derby bringing a petition to the Duke of Wellington, who is astonished at the power with which they credit him.
Red chalk outline; roy., 9⅛ × 13¼ in.
Political sketches, No. 50.
Probably an allusion to the opposition of magistrates and landowners to the repeal of the beer tax, proposed by the Government in 1830.

41. *Ob.* THE ABATEMENT. Goulburn, at Wellington's suggestion, giving John Bull back a shilling of his rent.
Pen and pencil sketch; roy., 8⅛ × 12⅜ in.
The Budget brought in by Goulburn, Chancellor of the Exchequer, in 1830, proposed to apply part of the surplus to remission of the taxes on leather, beer, and cider. The savings effected by the measure conciliated moderate men in the Commons, but seemed insufficient to the Radical economists and futile to the distressed classes throughout the country.

Rev. A NEW FARCE CALLED A COUNTY MEETING.
Rough pencil sketch.

42. *Ob.* A VERY IMPERTINENT QUESTION. Paul Pry (Liston) calling on Wellington and Peel to suggest that their first step in retrenchment might be the reduction of their own salaries.
Pencil and red chalk; roy., 9 × 14⅞ in.
Political sketches, No. 54.
Sir James Graham moved, February 12, 1830, for a reduction of the salaries of public servants, but withdrew his motion on the Government pledging itself in general terms to all retrenchment possible. Paul Pry, first acted by Liston in 1825, had become the most famous and popular part of that comedian.

Rev. RUSSIAN DIPLOMACY. A rough study. See above, No. 22.
Black chalk.

43. COBBETT'S LECTURE. William Cobbett addressing a meeting, and asking why they don't send him, the only man capable of solving all difficulties, to Parliament. (Cut at the l. and at the top, so that only part of Cobbett's head appears.)
Pencil; roy., 7⅜ × 12 in.
Political sketches, No. 55.
Cobbett, after many adventures and vicissitudes as a soldier, bookseller, and pamphleteer in England and America, had ardently espoused the popular cause about 1804, and in 1830 was the most prominent journalist in England on the side of reform, but had not yet attained his ambition of a seat in Parliament.

44. A PAIR OF VERY RIOTOUS FELLOWS. See above, No. 29 (*Rev.*).
Red chalk; roy., 10⅜ × 15⅞ in.

45. AUCTION EXTRAORDINARY. The Marquis of Chandos put up to auction as an automaton deserving a place in the King's Cabinet of Curiosities. Lord Nugent, l., expresses distaste; Wellington, r., remarks to Peel that they may as well have him.
Pen and pencil; roy., 12 × 10⅜ in.
Political sketches, No. 58.
On the transference of Herries to the Presidency of the Board of Trade from the Mastership of the Mint, Wellington offered the latter post to the Marquis of Chandos, who, however, refused it.

46. A TOUCH OF THE PALPABLE OBSCURE. Peel and Wellington standing back to back, and each reading from scrolls in the clouds the counsel given by the shade of Lord Liverpool, which stands above, in favour of 'a revision of the Banking System,' and 'Further reduction in all the expenses of the State.'
Pen and pencil; roy., 8 × 12⅜ in. (Liverpool's head drawn on a separate piece of paper, 2 × 3⅜ in.).
Political sketches, No. 59.

47. THE WOOLSACK; A SKETCH FROM NATURE. Lord Lyndhurst, sitting with sphinx-like expression between the Duke of Cumberland, the most detested

and most Tory, and the Duke of Sussex, the most popular and most Liberal of the brothers of George IV.
Pen and pencil; roy., 7⅞ × 10⅞ in.
Political sketches, No. 60.

48. *Ob.* The Woolsack. Study for the same subject.
Pencil; roy., 9 × 13½ in.

Rev. The Abstruse Joke; a Scene off Terceira. On board of a man-of-war. Dom Miguel thrusting back George IV., who attempts to interfere, while he reads intercepted despatches. At the r. John Bull is with difficulty held back by Wellington and Aberdeen.
Rough black-chalk sketch.
Political sketches, No. 10.
See above, note on No. 13 (*Rev.*). An army of Portuguese Loyalists, defeated by Dom Miguel, took refuge in England. From Plymouth they sailed to Terceira, the chief of the Azores Islands, which were loyal, and which Dom Miguel had decided to reduce. Wellington sent a man-of-war to prevent these Loyalists from landing, and they were driven to France. This caused great indignation in England, where both king and people espoused the cause of Donna Maria.

49. *Ob.* A Hint to Duellists. Wellington brought up before Chief Justice Bailey, who tells the jury that duelling is murder.
Pen and pencil; roy., 9 × 13½ in.
Political sketches, No. 6.
On March 21, 1829, Wellington challenged Lord Winchilsea, who had slandered him in a letter to the 'Standard,' to a duel; they fought with pistols in Battersea fields, but neither was touched.

Rev. The Coup de Grace. Described above, No. 24 (*Rev.*).
Pencil.

50. *Ob.* Alas, poor Yorick. Lord Eldon and the Duke of Cumberland standing in mourning dress before the doors of the 'Morning Journal.'
Pencil; roy., 12 × 9 ins.
Political sketches, No. 65.
See note on No. 26 (*Ob.*).
The 'Morning Journal' ceased to exist on the 13th of May.

Rev. Unpublished Sketch. Two gentlemen meeting and shaking hands.
Pencil.

51. *Ob.* The Magic Mirror, or a Peep into Futurity. Time showing John Bull a mirror in which appear the Duke of Cumberland and the Duke of Wellington dragging Princess Victoria one way and the Duchess of Kent and Prince Leopold dragging her another.
Red chalk; roy., 9 × 13½ in.
Political sketches, No. 68.

Rev. Guy Fawkes, or the Anniversary of the Popish Plot. Wellington burnt in effigy by the ultra Tories, the Duke of Cumberland, Lords Eldon, Sidmouth, Stanhope, etc.
Rough pencil sketch.
Political sketches, No. 88.

51*. The Magic Mirror.
Red chalk; roy., 9 × 13½ in.

52. *Ob.* The Greek Papers. Lord Holland in Greek costume demanding to see one of the papers on Greek affairs which Lord Aberdeen, the Foreign Secretary, insists on keeping back. Lord Londonderry, dressed as a Turk, thinks there can be no harm in showing it to a philo-Turk like himself. Wellington in the background advises giving as little information as possible.
Pencil; roy., 9⅛ × 10⅛ in.
Political sketches, No. 70.

Rev. Unpublished Sketch. An old gentleman inspecting two horses.
Pencil.

53. THE GHEBER WORSHIPPING THE RISING SUN. Brougham on the sea shore, worshipping the sun of the new king as it rises from the waves.
Pencil; roy., 9½ × 13⅝ in.
Political sketches, No. 71.
George IV. died June 26, 1830, when William IV. succeeded to the throne.

54. A ROYAL COMMISSION. Lord Rosslyn, Lord Lyndhurst and Lord Shaftesbury sitting in a row.
Pencil; roy., 7⅝ × 11¾ in.
Political sketches, No. 73.

55. *Ob.* THE LORD CHANCELLOR WOT IS TO BE. The Duke of Wellington in the Chancellor's robes.
Pencil; roy., 15⅜ × 8⅞ in.
Political sketches, No. 98.
The Duke had differed from the Chancellor on a point of law; the Duke proved to be right.

Rev. A SKETCH AT BRIGHTON. William IV., Queen Adelaide, and their suite riding at Brighton.
Pencil and chalk.

[1831.]

56. *Ob.* A HANDSOME AND PROMISING PUPIL; STUDIES FOR THE LITHOGRAPH. Two studies of Orator Hunt in the House of Commons. In the lithograph he is represented as a boy sitting on the knee of Sir Joseph Yorke.
Pencil; roy., 8¼ × 14⅜ in.
Political sketches, No. 109.
Henry Hunt, the Radical agitator and hero of the 'Peterloo massacre' of 1819, was elected member for Preston 1830, and took his seat February 3, 1831; he was an active and multifarious speaker, but pleased no party and found no following.

Rev. AN UNPUBLISHED SKETCH. The royal coach, and spectators.
Pencil.

[1832.]

57. THE MOUNTAIN IN LABOUR. The Duke of Buckingham as a mother in bed, attended by Lord Eldon and Lord Sidmouth, and newly delivered of a mouse, which Wellington, Aberdeen, Lyndhurst, and Londonderry, dressed as nurses, are examining on a cushion.
Pencil and pen; roy., 8½ × 15 in.
Political sketches, No. 192.
The Duke of Buckingham, a man of huge proportions, had proposed a 'moderate' scheme of reform, so moderate, indeed, as to be scarcely perceptible at all.

58. *Ob.* SWEARING OF THE HORATII. Lord Grey swearing Lords Harrowby, Wharncliffe and Haddington on their swords.
Pencil and pen; roy., 10¾ × 14¼ in.
Political sketches, No. 191.
These three lords were the chiefs of the moderate Tories among the Peers, called 'The Waverers,' who exerted themselves to arrange a compromise on the Reform Bill of 1832; and it was owing to them that the second reading was carried in the Lords on April 14th by a majority of nine.

Rev. DESIGN FOR A NEW COINAGE. 'The reverse of a sovereign, a little magnified.' Wellington as a knight, overcome by the dragon Grey. Beneath, 1834 (in the lithograph 1833).
Pencil.
Political sketches, No. 193.

59. *Ob.* DESIGN FOR A NEW COINAGE.
Pen and pencil; roy., 9½ × 11 in.

Rev. THE JUDGMENT OF MIDAS. A very rough sketch; John Bull seated in the centre, Grey as Midas, l., Wellington as Apollo, r.
Pencil.

60. *Ob.* A Melancholy Consolation. Grey and Durham sitting gloomily at a table, while Brougham at once consoles and disappoints them by announcing that public anger at the fate of the Reform Bill has not broken out in acts of violence. Inscribed with plainer speeches than the lithograph. *Ungrateful people!* says Durham. *Most provoking*, says Brougham.
Pencil; roy., 8⅝ × 12⅝ in.
Political sketches, No. 196.
Lord Grey's Ministry, unable to persuade the King to create new peers enough to carry through the Reform Bill, resigned May 9, 1832.

Rev. A Late Scene at Hounslow. Grey and Brougham eating chops at an inn, the sign of which, the Red Lion, perturbs Lord Grey as a bad omen.
Pen and pencil.

61. Coroner's Inquest upon the Late Administration. A party of politicians, in groups, including 'the Waverers' (Harrowby and Wharncliffe), O'Connell, Hunt, Wellington and Lyndhurst, discussing Grey's fall; at the r., Ellenborough letting a cat out of a bag: John Bull at the l. suspects foul play somewhere.
Rough pen and red chalk sketch; roy., 9¼ × 13⅝ in.
Political sketches, No. 197.

62. *Ob.* Up and Down, or the Political See-Saw. Grey and Wellington on a see-saw balanced by William IV. in the middle; John Bull gets under the plank at Grey's end and prevents his going down again. Wellington warns the King that he'll be down if he doesn't mind.
Pen and pencil; roy., 9¼ × 14⅛ in.
Political sketches, No. 199.
On Grey's resignation the King sent for Wellington, who tried in vain to form a Government, and public feeling was so strong that Grey had to be recalled to power.

Rev. Don Quixote attended by Sancho Panza. Grey as Don Quixote sallying forth attended by John Bull, on their expedition for the reform of abuses.
Rough pencil sketch.

63. A Scene from Cinderella. Cinderella (Queen Adelaide) asking the Fairy (William IV.) what they shall do for a coachman, as the fine lackeys already provided cannot drive; the Fairy tells a servant (Lyndhurst) to bring a caged rat (Wellington), which she will change by her magic into a coachman.
Pen and pencil; roy., 18¼ × 14¼ in.
Political sketches, No. 200.
An allusion to the negotiations between the King and Lyndhurst, who was first sent for on Grey's resignation, and who persuaded Wellington to attempt to form a Government.

64. *Ob.* Who are 'We'? Lord Ellenborough explaining in the House of Lords what the Tory plan of Reform would have been; his colleagues, sitting in front, express astonishment at the scheme. Ellenborough professed to speak for his party, but apparently his ideas were all his own.
In the lithograph the Duke of Buckingham is introduced.
Pencil and pen; roy., 9 × 13 in.
Political sketches, No. 203.

Rev. A Constitutional Tilt; or which is Best? Lord Holland and Lord Wynford (Sir W. D. Best) tilting at each other with their crutches. Both were lame with gout. Best was made a peer and Deputy-Speaker of the House of Lords in 1829.
Pen and pencil.
Political sketches, No. 204.

65. *Ob.* Scene from the Farce of 'I'll be Your Second!' Lord Grey and Lord Kenyon fighting with swords; the Duke of Cumberland parting them. Lord Kenyon was a close adherent of the Duke of Cumberland.
Pen and pencil; roy., 9¼ × 15 in.
Political sketches, No. 202.

Rev. An unpublished Sketch. Brougham as Lord Chancellor in the House of Lords. Slight and unfinished.
Pencil.

66. *Ob.* A MOST EXTRAORDINARY RAT. The Duke of Wellington as an enormous rat, with the Tory chiefs on his back, rushing headlong down a slope; Grey and Brougham, as terriers, leap after them through a fence, over which John Bull is looking. (Cut at r. lower corner.)
Pen and pencil; roy., 9 × 13½ in.
Political sketches, No. 201.
An allusion to Wellington's withdrawal from Parliament, followed by others of his party, during the final stages of the passing of the Reform Bill.

Rev. LINEAL DESCENT OF THE CROWN. Grey, astride of an inn-sign, the Crown, hacking at it with a bill-hook and cheered on from below by the Radical agitators, Hunt, O'Connell and Cobbett.
Pencil.
Political sketches, No. 209.

67. *Ob.* THE NEW REFORM COACH. A coach going down hill, driven by Grey, with the Reform leaders on the top and William IV. inside; Wellington calls out to them that they have thrown away their drag chain, and is answered with derision. Inscribed with speeches of the same purport as in the lithograph.
Pen and pencil; roy., 11⅛ × 18 in.
Political sketches, No. 207.

Rev. THE FATE OF MARSYAS. A rough sketch for a subject not lithographed. Lord Grey as Apollo, Wellington as Marsyas.
Pencil.

68. *Ob.* STUDY FOR A PICTURE OF OLIVER CROMWELL DISSOLVING THE LONG PARLIAMENT. Colonel L. G. Grove (well-known by his letters to the *Times*, signed 'Radical') telling Cobbett to 'take away this bauble.'
Pencil; roy., 9 × 12½ in.
Political sketches, No. 210.

Rev. LORD GRANVILLE SOMERSET ON HORSEBACK.
Pencil.

69. A BATTLE ROYAL, OR A SET-TO FOR A CROWN. Dom Miguel and Dom Pedro about to fight for the crown of Portugal, the English ministers and politicians looking on, Wellington and Aberdeen backing Miguel against his brother. John Bull, who appears in the lithograph l., is not introduced.
Pen and pencil; roy., 9⅜ × 14½ in.
Political sketches, No. 211.

70. *Ob.* UNPUBLISHED SKETCH. Grey and other Reform leaders on the edge of the precipice of anarchy, lured on by the Radical agitators beneath.
Pen and pencil; roy. (a double sheet folded), 14¾ × 19⅜ in

Rev. THE RIVAL ARTISTES. Wellington and Grey as ballet dancers; the former defies anyone to turn round more quickly than he does; the latter plumes himself on standing on one leg. Inscribed as in the lithograph.
Pen and pencil.
Political sketches, No. 213.

71. *Ob.* A PARLIAMENTARY GROUP. Grey, Lansdowne, Melbourne, Goderich, Holland, and the Duke of Richmond drowsing in the House of Lords during a prosy speech.
Pen and pencil; roy., 9½ × 14½ in.
Political sketches, No. 212.

Rev. AN IMPORTANT PETITION. Lord Holland presenting one of H. B.'s sketches ('A Constitutional Tilt,' described above, No. 64 *Rev.*) as a petition to the House of Lords. Inscribed with speech as in the lithograph, and with other memoranda, &c.
Rough pen and pencil sketch.
Political sketches, No. 218.

[Between the foregoing sketch and the next there is a considerable gap in the series—from 1832 to 1837.]

[1837.]

72. *Ob.* AN OLD SONG TO A NEW TUNE. ('Row, brothers, row.') John Bull and William IV., the latter looking sea-sick, in a boat desperately rowed by Lords Palmerston, Duncannon and Melbourne, and steered by Lord John Russell.
Black chalk on drab paper; roy., $6\frac{5}{8} \times 12\frac{3}{8}$ in.
Political sketches, No. 488.
Since 1835 Lord Melbourne's administration had been in office; but the Whig government had never been strong, and by the spring of 1837 was reduced to impotence, opposed alike by Tories and by Radicals.

Rev. REMINISCENCES OF THALBERG. Three portrait profile studies of the pianist playing.
Black chalk and pencil.
Sigismond Thalberg, born at Geneva, 1812, was not successful as a composer, but won a brilliant reputation as a pianist in Vienna and Paris and in London, where he gave concerts in 1836. He died 1871.

73. *Ob.* BIRD-CATCHING EXTRAORDINARY. Lord John Russell trying to catch a cock sparrow (Mr. Roebuck) by putting salt on its tail. In the lithograph Mr. Wakley as a magpie, and Mr. Hume as a jackdaw, are also introduced.
Black chalk on drab paper; roy., $10\frac{1}{8} \times 14$ in.
Political sketches, No. 490.
Mr. Roebuck, himself an ardent Reformer, was at this time, 1837, one of the bitterest opponents of the Whigs.

Rev. WE, THE PEOPLE OF ENGLAND. Mr. Hume, Mr. Roebuck, and Mr. Wakley sitting cross-legged, tailoring; Dr. Bowring approaching r. (The last is omitted in the lithograph.)
Black chalk and pencil.
Political sketches, No. 491.
Hume, Wakley, and Roebuck were leaders of the Independent Radical Party, who claimed to represent the people. Dr., afterwards Sir John, Bowring was at this time member for the Clyde Burghs; he was already well known as a linguist, traveller, and economic reformer, and in politics belonged also to the philosophical Radicals.

[1838.]

74. LA BELLE ALLIANCE. Marshal Soult introduced to Lord Hill by the Duke of Wellington.
Black chalk on drab paper; roy., $8\frac{7}{8} \times 8$ in.
Political sketches, No. 549.
Soult and Hill, who had fought so many brilliant and determined battles against each other in the Peninsula, met as friends, in 1838, when Soult was sent as Ambassador Extraordinary to the Coronation of Queen Victoria.

75. *Ob.* JONAH THROWN OVERBOARD; AND ANOTHER SUBJECT. Lord Minto thrown overboard by the Government, a slight sketch; and a bishop (?) as a bird perched on a spade.
Political sketches, No. 550.
Black chalk and pencil; roy., $12\frac{1}{4} \times 9\frac{1}{2}$ in.

Rev. A GENTLEMAN ON HORSEBACK.
Black chalk.

76. NONE BUT THE BRAVE DESERVE THE FAIR. A parody of Landseer's picture; Lord John Russell and Peel as the two stags fighting in the foreground; the Queen, Wellington, and others as the deer, looking on.
Black chalk; roy., $9\frac{1}{4} \times 12\frac{1}{2}$ in.
Political sketches, No. 553.
Peel and Lord John Russell were at this period in prominent antagonism, as Pitt and Fox earlier, Gladstone and Disraeli later.

77. *Ob.* A Trap-ist on Retreat. Three studies of O'Connell as a monk, praying, digging, and wheeling a barrow. The first study was adopted in the lithograph, where he is praying to a skull and cross-bones.
Black chalk; roy., 9⅜ × 11 in.
Political sketches, No. 554.
The allusion is to O'Connell's new project of agitation, started in the autumn of 1838, through a society called the Precursor Society.

Rev. The same Subject, differently treated. Small rough study.
Black chalk.

78. *Ob.* A Scene from Don Giovanni. The Duke of Rutland as Don Giovanni; Sir Frederick Trench as Leporello, startled at the signs of life given by the statue of the Commendatore (Wellington).
Black chalk and Indian ink; roy., 10¼ × 12⅞ in.
Political sketches, No. 555.
A committee was formed in 1838 for erecting a Wellington memorial; the Duke of Rutland was chairman, and Sir Frederick Trench took an active part in determining the form which the memorial was to take, the statue, taken down in 1883, placed on the top of the arch in front of Apsley House.
Greville ('Memoirs,' Vol. IV., p. 110) calls it 'a gross job of Sir Frederick Trench's.'

Rev. The Duke of Hamilton on Horseback.
Black chalk.

79. The Broken Hong Merchant. The Duke of Sussex in Chinese dress, seated cross-legged, and showing an empty tea-chest.
Black chalk; roy., 9⅞ × 8¾ in.
The Duke of Sussex quarrelled with the Government, July, 1838, on account of their refusal to apply to Parliament for an increased allowance. His claim was moved in the House of Commons, but rejected, and the Duke was greatly mortified.

80. A Contrast. Lord Melbourne asleep on the Treasury box; Brougham, l., trying to upset him with the lever of faction; Wellington, r., refraining from using the lever in his hand; Brougham *would if he could*, Wellington *could if he would*.
Black chalk and Indian ink; roy., 8⅛ × 13⅛ in.
Political sketches, No. 560.
Brougham, now out of office, was a powerful opponent of Lord Melbourne, whose studied affectation of careless indifference further weakened in the eyes of the country his weak Government.

81. *Ob.* Van Amburgh outdone. O'Connell as Van Amburgh (the famous lion-tamer), with his foot on Melbourne's head, surrounded by the fawning or frightened forms of the other ministers.
Pen and pencil; roy., 9⅛ × 12⅝ in.
Political sketches, No. 561.

Rev. A Metamorphosis, or John Bull turned into a Milch Cow. Spring-Rice, the Chancellor of the Exchequer, trying to milk John Bull. Peel and O'Connell, with empty pails, r., and Mr. Shiel, l., are only slightly indicated.
Pen and pencil.
Political sketches, No. 552.
There was at this time a series of deficits on the Budget.

82. A Scene from Macbeth. Lord Durham (Banquo) appearing to Melbourne (Macbeth), the other ministers and the Queen.
Pen and pencil; roy., 8⅝ × 13⅝ in.
Political sketches, No. 562.
Lord Durham, appointed Governor-General of Canada early in 1838, arrived there in May, and issued an ordinance dealing with the captive rebels in June. This ordinance was disallowed by the Government, and Durham resigned, landing at Plymouth December 1, two days before this sketch was published.

83. A Row in the Playground. Lord Durham complaining to the other boys (Melbourne and the Whig ministers) that they have allowed Brougham to give him such a blow. Sir William Molesworth offers a copy of 'The Westminster Review' as a plaster. Wellington looks on, l. Lithographed with additional figures, and with modifications.
Rough pen and pencil sketch; roy., 9⅛ × 13½ in.
Political sketches, No. 563.
Lord Brougham attacked Lord Durham's ordinance in the House of Lords in August, and carried his motion. John Stuart Mill eloquently defended Durham in 'The Westminster Review,' and the article helped to cause a strong feeling in his favour among the public.

84. *Ob.* Demosthenes on the Sea-shore giving a Lesson to a New Disciple. Brougham describing his speech against Durham to Wellington on the sea-shore at Walmer.
Pen and pencil; roy., 11⅝ × 9⅜ in.
Political sketches, No. 564.

Rev. The Duenna. The Duenna (Melbourne) pushing the Queen away from the window, lest she should listen to Durham's serenade.
Pen and pencil.
Political sketches, No. 565.

85. Another Peep into the Playground: 'You're none of my Child.'
Durham hustled and pushed away by the other boys (politicians of all parties).
Rough pen and pencil sketch; roy., 9 × 12⅜ in.
Political sketches, No. 566.

86. Coach Dinner, Castle Inn, Windsor. The Whig Ministry seated at dinner; John Bull announcing that they must make room for the Opposition passengers, Wellington and Peel; and Melbourne replying that they will be ready soon, when they have taken a little more 'salery.'
Rough pen and pencil sketch; roy., 9 × 13¾ in.
Political sketches, No. 567.

87. *Ob.* A Deserter. Durham, handcuffed and led between two grenadiers (Melbourne and Wellington), with Brougham bringing up the rear.
Pen and pencil; roy., 8¾ × 12½ in.
Political sketches, No. 568.

Rev. The Dis-Organist. Lord Durham playing discords of rage and despair on an organ, of which Mr. Roebuck blows the bellows; Brougham looking on in malicious triumph; and Melbourne and the Queen stopping their ears.
Rough pen sketch.
Political sketches, No. 571.

88. A Coachman Wanted; candidates for the place. John Bull explaining to Brougham that his missus doesn't want an Omnibus man; Melbourne asking Wellington to take the job, as he is tired of it; Wellington unwilling, and Durham sullenly defiant. Modified in the lithograph.
Rough pen and pencil sketch; roy., 9⅜ × 14 in.
Political sketches, No. 570.

89. *Ob.* Comic Pantomime, a curious Metamorphosis. Melbourne as Harlequin, Palmerston as Pantaloon, Lord John Russell as Polichinelle, and Lord Morpeth as Clown exclaiming at the sudden transformation of Windsor Castle into the Crown Tavern.
Pen and pencil; roy., 9¼ × 14⅞ in.
Political sketches, No. 572.

Rev. The Disowned. The Beadle (John Bull) showing Brougham a baby which has been left at his door, but which he disowns. Two women r.
Rough pen and pencil sketch.
Political sketches, No. 569.
In December, 1838, Brougham issued a pamphlet letter to the Queen, a bitter brilliant satire, which he did not openly acknowledge, though everybody recognised the authorship.

[1839.]

90. Feeding the Animals—Change of Diet. O'Connell as the lion tamer feeding the ministers with the corn-law question and cheap bread; the Queen looking on. Modified in the lithograph.
Black chalk, rough sketch; roy., 9 × 11¾ in.
Political sketches, No. 573.
In 1839 the distress caused by successive bad harvests had reached an acute state, and the question of the repeal of the Corn Laws had become one of the most urgent problems of the day.

91. The Rival Quixotes. Brougham and Durham mounted on donkeys and tilting at each other with poles; Durham, hit in the stomach, falls off his donkey backward.
Black chalk; roy., 8⅛ × 12¼ in.
Political sketches, No. 574.

92. Oliver introduced to the respectable old Gentleman. Lord Normanby (the Artful Dodger) introducing Lord Morpeth (Oliver Twist) to O'Connell (Fagin); Melbourne and other ministers at a table. A parody of Cruikshank's illustration to 'Oliver Twist.'
Pen and black chalk; roy., 10⅞ × 10⅜ in.
Political sketches, No. 576.
Lord Morpeth was Irish Secretary, Lord Normanby Lord Lieutenant of Ireland. The latter provoked violent opposition amongst the Orangemen and Protestants by his friendliness with O'Connell, by his overriding of harsh and partisan judgments, and by his appointments of Catholics.

93. Playing off a practical Joke upon an old Friend. Melbourne robbing Lord Glenelg, who is asleep in his chair, of the Colonial Seals, while Lord Duncannon puts the Privy Seals on the table instead; Lords Normanby and Morpeth come in r.
Black chalk; roy., 8¾ × 12⅞ in.
Political sketches, No. 577.
Lord Glenelg had approved of Lord Durham's ordinance, and was dismissed in consequence by the Government from the Colonial Office, in which Lord Normanby succeeded him. He was offered the Privy Seal, but refused it.

94. *Ob.* A Triangular Duel (not) from Mr. Midshipman Easy. Brougham, Melbourne, and Durham; the last firing in the air.
Pen and pencil; roy., 9¾ × 13 in.
Political sketches, No. 578.

Rev. A Jockey on Horseback.
Black chalk.

95. *Ob.* A Council of War. O'Connell sitting at a table, on which is a large 'Plan of Attack,' explaining it to Lords Morpeth, Fortescue, and Normanby.
Black chalk; roy. (cut at l. lower corner), 9⅜ × 12 in.
Political sketches, No. 579.
See above, note to No. 92. Lord Fortescue succeeded Lord Normanby, March, 1839.

Rev. Dentatus. Lord Normanby (Dentatus) defending himself against the onslaught of Lord Roden, Lord Charleville, and Lord Westmeath; while Brougham hurls a stone at him from above.
Black chalk.
Political sketches, No. 583.
On March 21, 1839, Lord Roden, leader of the Orangemen, carried a motion in the House of Lords for a Commitee of Inquiry into Lord Normanby's Irish Administration. In April, however, the House of Commons approved by vote the Irish policy of the Government.

96. JACK FROST IN DOWNING STREET; OR, A SECRETARY OF STATE BADLY MAULED. Lord John Russell sitting in his office, with an imp on his shoulder tearing at his hair; Mr. Fox-Maule, his secretary, enters in astonishment.
Pen and pencil; roy., 9⅛ × 12⅝ in.
Political sketches, No. 580.
John Frost, a magistrate and a well-known Chartist, was called to account, in February, by Russell, the Home Secretary, for seditious speeches, and though his answer was insolent, he was not removed from the magistracy for some time.

97. H. B. DISCOVERED IN HIS STUDIO. Brougham painting a portrait of Lord Fortescue; Lyndhurst, grinding his colours, complains that the likeness is too flattering, 'Not in your usual style.'
Black chalk; roy., 9½ × 11½ in.
Political sketches, No. 581.

98. *Ob.* A LEAF OUT OF NICHOLAS NICKLEBY. O'Connell and Lord Normanby, Morgan O'Connell and Lord Morpeth embracing each other at parting on the Dublin steamboat pier.
Black chalk; roy., 10⅛ × 13 in.
Political sketches, No. 582.

Rev. A DESIGN FOR A NELSON MONUMENT. Nelson on a chariot, with Neptune and Britannia looking up to him. With two other slight studies for the same subject.
Black chalk and pen.
The Nelson Column in Trafalgar Square was being projected at this time, and was begun in 1840.

99. *Ob.* WHO IS TO HAVE THE STICK? Wellington and Lord John Russell as two dogs fighting for a stick, representing a Parliamentary Committee on Ireland.
Black chalk; roy., 9⅛ × 12⅛ in.
Political sketches, No. 585
See above, note on No. 95 (*Rev.*).

Rev. DON GIOVANNI IN LONDON. Melbourne falling in terror on his knees, surrounded by an 'infernal chorus' of Radicals—Brougham, Durham, Grote, and Sir W. Molesworth.
Black chalk.
Political sketches, No. 586.

100. *Ob.* WHO IS TO HAVE THE STICK? A study for No. 99 (*Ob.*).
Black chalk; roy., 9⅛ × 11⅛ in.

Rev. A GENTLEMAN ON HORSEBACK.
Pen and pencil.

101. *Ob.* WHIST. Melbourne and the Queen playing whist against Peel and Wellington. Peel reproaches the Queen with having revoked, and Wellington asks to see the last trick.
Black chalk; roy., 9 × 12 in.
Political sketches, No. 590.
On May 7th, 1839, the Whig Ministry resigned. The Queen sent for Peel, but insisted on retaining the ladies of the household, most of whom were near relatives of the Whig ministers. Peel objected, the negotiation fell to the ground, and Melbourne returned to power.

Rev. THE SOMNAMBULIST. Lord Glenelg holding a candle and walking out of the Colonial Office in his sleep.
Black chalk.
Political sketches, No. 575.
See above, note to No. 93.

102. A SCENE FROM THE FARCE OF 'THE INVINCIBLES.' The ladies of the household, cheered on by the Queen, putting Wellington and Peel to rout at the point of the bayonet.
Black chalk and pen; roy., 10⅝ × 13½ in.
Political sketches, No. 591.

103. The Thimble Rig. Melbourne, surrounded by ministers and ladies of the household, performing the thimble trick, by which he has just cheated Peel and Wellington out of a sovereign.
Black chalk and pen; roy., 11⅞ × 15⅝ in.
Political sketches, No. 593.

104. *Ob.* Another Scene from Don Giovanni. Don Giovanni (Melbourne) vainly trying to wrest his hand from the grasp of the Commendatore (Brougham).
Black chalk; roy., 9 × 11⅝ in.
Political sketches, No. 594.
Brougham made a violent and powerful attack on Melbourne in the House of Lords for the part played by the Government in the affair of the ladies of the household.

Rev. A Lady on Horseback.
Black chalk.

105. Gulliver and his Nurse. Gulliver (Melbourne) floundering in the cow-dung (the Jamaica question); his nurse (Wellington) stoops to rescue him. The Queen looks on, r., in great concern.
Black chalk; roy., 9⅝ × 13¾ in.
Political sketches, No. 595.
The Jamaica question was that which brought about the resignation of the Whigs.

106. *Ob.* Child's Play. The ladies of the household making a ring round the Queen, and crying, 'Can't get out!'
Pencil and red chalk; roy., 8¾ × 12½ in.
Political sketches, No. 597.

Rev. Thalberg at the Piano. With other figures looking on.
See above, No. 72 (*Rev.*).
Pencil.

107. Curious Instance of (Ministerial) Resuscitation. Melbourne lying in bed, with the ladies of the household attending on him, and the Queen offering him smelling salts. Study for part of the lithographed composition.
Black chalk; roy., 9⅛ × 5⅛ in.
Political sketches, No. 599.

108. *Ob.* A New Version of 'Can't Get Out.' A ring of Tory leaders, including Peel, Goulburn, Sir R. Inglis, Sir James Graham, and Lord Ashley, surrounding Mr. Wyse.
Black chalk; roy., 9⅞ × 15 in.
Political sketches, No. 600.

Rev. An Unpublished Sketch. The 'Radical' and the 'Old Tory' omnibuses.
Slight black chalk sketch.

109. A Pressure from Without. Mr. Spring-Rice on horseback, met by John Bull with a demand for Uniform Penny Postage.
Pen and pencil; roy., 12 × 10 in.
Political sketches, No. 603.
Uniform Penny Postage was forced on the Government by public opinion, through the efforts of Rowland Hill, whose bill was brought in by Spring-Rice, July, 1839, and became law in 1840.

110. What in Parliamentary Phrase may be termed 'a Pair.' Mr. Disraeli, seen from behind, and Sir E. Bulwer-Lytton.
Pencil; roy., 9 × 6 in.
Political sketches, No. 604.
Disraeli had been in Parliament since 1837, and was already looked on as likely to rise high; Bulwer-Lytton, who entered Parliament six years earlier, had made less mark in politics than in literature; the two were close friends and rival fops.

111. MEN OF FEELING. Mr. Spring-Rice, Chancellor of the Exchequer, handing the Whig ministers their quarterly cheques; Melbourne saying that 'Men of feeling could not desert their sovereign under such circumstances,' and the others heartily assenting.
Pencil and pen; roy., 9⅞ × 12⅝ in.
Political sketches, No. 606.

112. SYMPTOMS OF INSUBORDINATION. Melbourne as a boy in a temper reproved by his nurse (Wellington); Peel carrying Lord J. Russell in his arms l., Brougham and Lyndhurst looking on r.
Pencil; roy., 9⅜ × 12½ in.
Political sketches, No. 607.

113. THE FALL OF ACHILLES. Achilles (Wellington) following Polyxena and the priest of Minerva (the Queen and Melbourne) into the temple, while Paris (Lord John Russell) aims a dart at his vulnerable heel. Above, a sketch of Brougham.
Pen and pencil; roy., 10⅛ × 14⅛ in.
Political sketches, No. 609.

114. THE ROAD TO RUIN. The Queen and her ministers driving down hill, Russell and Spring-Rice as postillions, trying to restrain the horses (O'Connell, Whittle, Harvey, and Hume); the Queen and Melbourne a little alarmed at the pace.
Pen and pencil; roy., 10⅛ × 15¼ in.
Political sketches, No. 610.

115. PRACTISING FOR THE TOURNAMENT. Lords and Commons tilting at each other over the question of Ireland; at the r., Brougham riding at a ring, and Lord Londonderry at the dummy of Lord Durham. Without the figures of O'Connell and Russell, inserted in the lithograph.
Black chalk; roy., 10½ × 16 in.
Political sketches, No. 611.
A reference to the attack made by Brougham in the Lords on the Irish policy of the Government, on August 6th.

Rev. AN IRISH SUBJECT. The Queen and her principal Ministers on an Irish car, with Spring-Rice as driver. The horse (O'Connell) has just shied at the Bill for Renewal of the Bank of Ireland Charter, and greatly alarms the Queen and Russell.
Rough pencil sketch.
Political sketches, No. 608.

116. A TRIP TO DOVER. Wellington being driven to Dover, Sir Francis Burdett riding postillion, Lyndhurst sitting at the back, and Brougham hanging on behind.
Black chalk and pen; roy., 9⅝ × 15½ in.
Political sketches, No. 612.
On August 30 a great dinner was given at Dover to the Duke as Lord Warden of the Cinque Ports. Brougham made a speech of exaggerated eulogy at the dinner.

117. ALTERED CIRCUMSTANCES OF MR. MANTALINI. Nicholas and Kate Nickleby (Melbourne and the Queen) coming upon Mr. and Mrs. Mantalini (Lord Normanby and O'Connell) busy mangling and quarrelling over their work.
Pen and pencil; roy., 13 × 8⅜ in.
Political sketches, No. 616.
See above, note on No. 92.
Lord Normanby, after a brief occupation of the Colonial Office, exchanged posts with Lord John Russell and became Home Secretary.

118. DOING PENANCE IN A WHITE SHEET. Lord Londonderry doing penance in a sheet for his duel with Henry Grattan, who had made an absurd charge against the Tories. Peel and Wellington (who had formerly countenanced duelling themselves) looking on, l.
Pen and pencil; roy., 10⅞ × 13⅛ in.
Political sketches, No. 617.

119. An Irish Wake. Brougham lying in bed, pretending to be dead, Mr. Leader telling him to keep quiet, and the chief men of both parties engaged in a funeral wake.
Pen and pencil; roy., 11¼ × 12⅞ in.
Political sketches, No. 618.
In November of this year Brougham wrote a letter, purporting to be from someone else, describing his own death. For twenty-four hours this was believed.

120. *Ob.* Friar Tuck and the Sacristan. Friar Tuck (O'Connell) and the Sacristan (Melbourne) holding a 'devils' mass' on the supposed death of Athelstane (Brougham), who is pushing open the door.
Pencil and pen; roy., 11¾ × 19⅜ in.
Political sketches, No. 619.

Rev. A Gentleman on Horseback.
Black chalk.

121. A Distinguished Teetotalist. Sir John Campbell, the Attorney-General, who had declared at a public breakfast in Edinburgh that 'Chartism was extinct,' sipping tea and uncomfortably reflecting on the account in the morning's newspaper of the Chartist riots at Newport on November 3, headed by Frost.
Slight black chalk sketch; roy., 13½ × 12 in.
Political sketches, No. 621.

[1840.]

122. Power on its Last Legs (Power in 'His Last Legs.') Prince Albert lying on his back on a sofa, one leg up in the air, Melbourne standing over him on a chair, and John Bull looking on in astonishment.
Rough pen sketch; roy., 10⅛ × 13¾ in.
Political sketches, No. 623.
On 16 January the Queen opened Parliament and announced her intended marriage with Prince Albert. 'His Last Legs' was a popular piece, in which Tyrone Power (b. 1797, d. 1841) was then acting.

123. The same Subject, but with the composition reversed.
Pen and pencil; roy., 10¼ × 15 in.

124. Beauty and the Beast. O'Connell, as a bear, kneeling before the Queen, who looks at him in horror, and offering 500,000 fighting Irishmen, to keep down the Tories.
Pen and pencil; roy., 9⅛ × 13⅞ in.
Political sketches, No. 624.

125. *Ob.* A Sheriff's Sale; or Auction Extraordinary. Lord John Russell knocking down the Law of Libel, Bill of Rights, etc., without reserve, Peel acting as his clerk, Melbourne carrying the bundle to be sold, and O'Connell applauding. Without the figures of other Whig leaders inserted in the lithograph.
Pen and pencil; roy., 16¼ × 11⅛ in.
Political sketches, No. 625.
This refers to what was called the Privilege Question. A Mr. Stockdale prosecuted Messrs. Hansard for a libel published in the Parliamentary Debates, and judgment was given for the prosecution. The House of Commons defended their printers, and committed the Sheriffs for levying damages on Hansard. In this matter Peel warmly supported Russell, though he afterwards acknowledged that he had gone too far.

Rev. Portrait of Sir Robert Peel.
Pencil.

126. Scene from Faust, freely translated. Faust (Peel) following Mephistopheles (Russell) up the Brocken, lured by the Will o' the Wisp Privilege.
Pencil; roy., 10½ × 15⅝ in.
Political sketches, No. 626.

127. THE NEW LEADER OF THE OPPOSITION. Colonel Sibthorp, carrying in his hand his amendment reducing the vote to Prince Albert from £50,000 to £30,000 a year.
Pen and pencil; roy., 11⅝ × 8¼ in.
Political sketches, No. 627.
Colonel Sibthorp was member for Lincoln, an eccentric and violent Tory; he proposed on Jan. 27 the amendment in question, which was carried against the Government.

128. *Ob.* MUSCIPULA. A parody of Reynolds' picture of a child showing a caged mouse to a cat; Russell is the child, Peel the cat, and the Sheriff of Middlesex the mouse.
Pencil; roy., 15⅝ × 10½ in.
Political sketches, No. 629.
See note to No. 125 (*Ob.*).

Rev. THE LITTLE TRYING TO WALK IN THE STEPS OF THE GREAT. Lord John Russell trying to walk in the steps of Pitt, with other sketches, including one of Russell in hat and boots much too big for him.
Pen and black chalk.
Political sketches, No. 692.

129. *Ob.* TABLEAU FROM THE NEW PLAY OF MARY STUART. The Queen (as Mary) holding Melbourne's hand, as he kneels beside her, startled at the entry of Wellington in armour, holding a huge sword and followed by Peel and Lyndhurst.
Slight pencil sketch; roy, 10⅞ × 15½ in.
Political sketches, No. 630.

Rev. A GENTLEMAN ON HORSEBACK.
Pen and pencil.

130. *Ob.* COMUS AND THE LADY. The Queen surrounded by revellers, who offer wines and fruit: Melbourne, 'war;' O'Connell, 'repeal;' Muntz, 'Chartism,' etc. Wellington and Peel (as the Lady's brothers) come to the rescue!.
Pen and pencil; roy., 10⅝ × 16 in.
Political sketches, No. 632.

Rev. LORD NUGENT ON HORSEBACK.
Pen and pencil.

131. *Ob.* THE OMNIBUS RACE. The Tory coach, with John Bull inside, leaving the Whigs, with the Queen and Prince Consort, in spite of the furious whipping of the horses (Morpeth and Russell) by O'Connell.
Pen and pencil; roy., 10¾ × 15⅞ in.
Political sketches, No. 633.

Rev. THE BEGGAR'S PETITION. O'Connell as an Irishwoman, carrying a baby, and with a number of starving children in his train, presenting a Beggar's Petition to Lord Morpeth, who drops his Bill for the Suppression of Mendicity in Ireland in horror; Shiel, the second great Irish agitator, squats at O'Connell's feet.
Pencil and pen.
Political sketches, No. 631.

132. *Ob.* CUPID TAMING THE ELEMENTS; AFTER WEST. Palmerston as Cupid, driving a chariot drawn by the lion and the unicorn, among the astonished Powers. Russia laughs, but China is horrified.
Pencil; roy., 11 × 14¼ in.
Political sketches, No. 634.
Lord Palmerston's confident and daring foreign policy, over which his colleagues exercised no control, was now beginning to be conspicuous. England had been plunged into hostility with China over the opium question, in 1839, and the war was now progressing.

Rev. PRINCE LOUIS NAPOLEON ON HORSEBACK.
Pencil.

133. *Ob.* APOLLO AND THE TUNEFUL NINE. A frieze, with O'Connell in the centre as Apollo, and the Whig ministers on either side as the Muses. Inscribed below, *A bas relief, modern antique, in rather a dilapidated condition.*
Pencil; roy., 10 × 15⅝ in.
Political sketches, No. 636.

Rev. CHINESE JUGGLERS. Sir James Graham pulling yards of paper out of Palmerston's mouth. The figure of John Bull, introduced in the lithograph, is absent.
Pencil.
Political sketches, No. 637.
On April 7 Sir James Graham moved a vote of censure on ministers for the policy which had led to war with China. Palmerston produced in justification a long series of papers on China.

134. *Ob.* THE 'DILLY' LOOKING UP. The Tory coach, driven by Stanley, and carrying Peel and his followers, waiting to start. Mr. Wood and Lord Howick, arriving late, are told by Sir F. Burdett, who holds the horses, to get up behind, as there is no room in front, much to their disgust.
Pen and pencil; roy., 10⅞ × 15½ in.
Political sketches, No. 642.
Lord Howick, son of Earl Grey, and Charles Wood, afterwards Lord Halifax, seceded from the Government on the Irish Registration Bill, and were supposed to be inclined to enter the Conservative ranks for good.

Rev. VACATION AMUSEMENTS: SWING SWONG. Lord Howick swinging Mr. Wood on a swing slung between the trees of Conservatism and Radicalism.
Pen and pencil.
Political sketches, No. 652.

135. *Ob.* A BRUMMAGEM M.P. Two portraits of Mr. G. F. Muntz, a burly figure with a great black beard, elected member for Birmingham May, 1840, and prominent among the extreme Radicals.
Pencil and pen over pencil; roy., 15⅛ × 10½ in.
Political sketches, No. 643.

Rev. VACATION AMUSEMENTS: PHEASANT SHOOTING. Normanby and Melbourne about to shoot a pair of pheasants (the Duke and Duchess of Beaufort).
Rough pen sketch.
Political sketches, No. 651.
The Duke of Beaufort was offered the post of Lord-Lieutenant of Ireland, and the Duchess that of Mistress of the Robes.

136. *Ob.* NEW GAME OF SNAP-APPLE. Lord Grey looking over a wall, and holding in a string an apple (Lord Howick and Mr. Wood), which Russell and Morpeth, Stanley and Graham, are biting at alternately; O'Connell and Peel (very roughly indicated) looking on.
Pencil; roy., 15¼ × 10⅜ in.
Political sketches, No. 646.
See above, note on No. 134 (*Ob.*).

Rev. TAM O' SHANTER. Tam (Lord John Russell) mounted on Meg (O'Connell), who springs across the bridge, leaving her tail in the hands of the witch (Lord Stanley).
Pencil.
Political sketches, No. 644.
Lord Stanley's Irish Registration Bill was carried against the Government, and made great progress, but was eventually abandoned by Lord Stanley.

137. CHESS; A PERPETUAL CHECK—GAME DRAWN. Stanley and Russell playing chess; Stanley, after perpetually checking his opponent, is unable to win, and challenges him to another game (next session). Peel and Sir James Graham and another figure, not in the lithograph, look on.
Rough pencil sketch; roy., 10⅜ × 15⅝ in.
Political sketches, No. 647.

Rev. ROBINSON CRUSOE AND HIS MAN FRIDAY. Crusoe (Lord Howick) telling Friday (Mr. Wood) to follow him. With a sketch of a gentleman driving.
Pencil.
Political sketches, No. 641.

138. *Ob.* THE SHUTTLECOCK MINISTRY. O'Connell and Peel playing battledore and shuttlecock with the Whig Ministry.
Pen and pencil; roy., 10⅜ × 14¾ in.
Political sketches, No. 649.

Rev. THE MARQUIS OF ANGLESEA ON HORSEBACK.
Pen and pencil.

139. *Ob.* BREAKING UP FOR THE VACATION. Queen Victoria saying good-bye to her ministers as they leave for the holidays on the coach, which O'Connell drives; Wellington as an old housekeeper standing behind the Queen, and Brougham holding out his hat by the door; Howick and Wood look sulkily on.
Pen and pencil; roy., 11⅛ × 16¼ in.
Political sketches, No. 650.

Rev. PLAYING AT NINE PINS. Sir James Graham and Lord Stanley playing at nine pins; Graham has just knocked over Palmerston with his China resolutions: Stanley has his Irish Registration Bill ready to bowl at Russell. Stanley's figure is sketched in twice; and above is a sketch for 'Vacation Amusements, No. 4.'
Pencil.
Political sketches, No. 635.

140. *Ob.* VACATION AMUSEMENTS, No. 3; CRICKET, A LONG INNINGS. A game of cricket; Morpeth and Russell in, the Tories fielding, Wellington and O'Connell umpires. Stanley is bowling, and Morpeth about to bat.
Pencil; roy., 11⅛ × 16¼ in.
Political sketches, No. 653.

Rev. THE DUKE OF NEWCASTLE RIDING. With a small sketch of the Earl of Wilton, also on horseback.
Pencil.

141. *Ob.* VACATION AMUSEMENTS, No. 4; CULTIVATING THE FINE ARTS. Melbourne and the Queen drawing, and Prince Albert painting. Mr. (afterwards Sir George) Hayter stands over Melbourne, who is drawing a portrait of John Bull: The Queen remarks that 'he is a good subject, if well treated.'
Pencil and pen; roy., 9⅜ × 15½ in.
Political sketches, No. 654.

Rev. DESIGN FOR THE NEW POSTAL ENVELOPES. A parody of the design on Mulready's well-known envelope, representing Britannia scattering letters over either hemisphere; Palmerston is substituted for Britannia; Wellington and Peel are introduced r., and at the l. Spring-Rice's secretary reading out to him the Post Office deficiency for the year.
Pen and pencil.
A design by Mulready appeared on the first penny postal envelope issued by Rowland Hill in 1840. There were many caricatures of it besides this by H. B.; the best known, by Leech, appeared in Punch.

142. *Ob.* VACATION AMUSEMENTS, No. 5; ANGLING. Palmerston and Russell fishing in Conservative waters, without getting a bite; Peel and Wellington look on from the further bank.
Pen and pencil; roy., 11⅛ × 16⅜ in.
Political sketches, No. 655.

Rev. THE QUEEN AND PRINCE CONSORT, in an open carriage and pair; the Prince driving.

143. *Ob.* DIVES AND LAZARUS. The Bishop of London (Blomfield) and Archbishop of Canterbury dining together, and sending a servant down to Sydney Smith, who receives the crumbs brought him in his lap.
Pen and pencil; roy., 13 × 9½ in.

Rev. A GENTLEMAN RIDING. With a slight sketch for No. 142 (*Rev.*).
Pencil.

144. *Ob.* Newest Edition of Dame Partington and her Mop. Lord Ebrington, Lord Lieutenant of Ireland, as Dame Partington, vainly struggling to drive back with a mop the wave of O'Connell's agitation for Repeal.
Pencil; roy., 10⅛ × 14¼ in.
Political sketches, No. 657.

Rev. Lord Cardigan on Horseback.
Pencil.

145. *Ob.* A Joculator; or Teacher of Wonderful Animals. Palmerston piping and playing on a drum inscribed *Treaty of July*, 1840, while the Russian bear stands on his head, the Gallic cock struts on stilts, and two dogs (Austria and Prussia) dance on their hind legs.
Pen and pencil; roy., 9 × 12⅛ in.
Political sketches, No. 658.
The Treaty of July 15th, 1840, signed by England, Russia, Austria and Prussia, was intended to settle the affairs of the East by compelling the Pasha of Egypt to relinquish Syria. France had refused to follow the policy adopted under Palmerston's leadership by the four Powers; and the treaty was signed without her knowledge.

Rev. A Pair of 'Wood'-be Conservatives. Lord Howick and Mr. Charles Wood. See above, note on No. 134 (*Ob.*)
Pencil.
Political sketches, No. 638.

146. *Ob.* Guy Fawkes. O'Connell as Fawkes, discovered by Stanley and Peel.
Rough pen sketch; roy., 10 × 14⅞ in.
Political sketches, No. 660.

Rev. Pandora. Palmerston as Pandora letting out War from her box.
Pen and pencil.
Political sketches, No. 661.
Palmerston's Eastern policy threatened to bring England into war with France, but was persisted in by that minister with entire disregard of opinion and of the apprehensions of his colleagues. Success soon justified his confidence.

147. *Ob.* Study for the last Subject, etc. With two portrait studies (one in full face, one in profile) of Liszt at the piano; and a slight sketch for the Great Moth (Political sketches, No. 645), representing Sir Frederick Trench allured by the Bude Light (patented 1839–41).
Pencil; roy., 10⅞ × 14 in.

Rev. Lord Duncannon on Horseback.
Pencil and pen.

148. *Ob.* Political Show-box. O'Connell picking John Bull's pocket while his attention is engaged in looking at the British successes in Syria and China, shown him in a peep-show by Palmerston. Melbourne as policeman walks away in the Queen's train, paying no attention. (In the lithograph Normanby is introduced with Melbourne.)
Pencil; roy., 11⅛ × 16¼ in.
Political sketches, No. 662.

Rev. The Wandering Minstrel, or a Solo on the Union Pipes. Lord Ebrington playing the bag-pipes, with Lord Morpeth holding the hat by his side to a group of boys (including the Recorder of Dublin, Mr. Shaw), while O'Connell from a window shouts to him to go away.
Also, a sketch for 'The Three Secretaries' (Political sketches, No. 693): Palmerston 'Sticking Plaister,' Russell 'Corn Plaister,' and Normanby 'Court Plaister.'
Pencil, and pen over pencil.
Political sketches, No. 664.

149. *Ob.* A new Illustration of the Fable of the Bull and the Frog. The French Frog demanding an explanation from the English Bull for his insulting

size; the Russian bear looking on and whispering with the Austrian and Prussian eagles. Modified and reversed in the lithograph.
Pencil; roy., 10 × 13 in.
Political sketches, No. 665.

Rev. ST. GEORGE AND THE DRAGON. Stanley, as St. George, mounted and about to strike the already wounded dragon (O'Connell) with his sword. In a medallion.
Pencil.
Political sketches, No. 640.
An allusion to Stanley's Irish Registration Bill.

150. A BROWN (BRUEN) STUDY. O'Connell sitting in gloomy contemplation of the news of Colonel Bruen's election for Carlow.
Pencil; roy., 10⅛ × 14⅛ in.
Political sketches, No. 666.

Rev. THE NEW PASHA OF EGYPT. Palmerston as a turbaned Pasha on an Arab horse, under a palm-tree, attended by Lord Ponsonby.
Pencil.
Political sketches, No. 663.
Ponsonby, the English ambassador at Constantinople, had powerfully seconded Palmerston's policy, which ended in the bombardment and capture of Beyrout, and the deposition of the Pasha, Mahomet Ali.

151. *Ob.* THE TAKING OF CHUSAN. The Conservative leaders in a man-of-war's boat, with Wellington standing up in the bows, approaching a fort, over the wall of which Melbourne, dressed as a Chinaman, hangs a board inscribed *Spare us for the sake of our women.*
Pen and pencil; roy., 9⅛ × 15⅛ in.
Political sketches, No. 667.

Rev. UNPUBLISHED SKETCH. Three lawyers consulting together.
Pencil.

152. *Ob.* THE WAITS. The Conservative chiefs, Peel, Wellington, Stanley, Lyndhurst, and Graham, muffled up and patiently playing their various instruments in the cold.
Pen and pencil; roy., 10⅛ × 13⅛ in.
Political sketches, No. 668.

Rev. THE EARL OF WILTON ON HORSEBACK.
Pen and pencil.

[1841.]

153. *Ob.* THE PROCESSION OF THE FLITCH OF BACON. A parody of the picture by Stothard. The procession moves l.; Duncannon, Morpeth, Brougham, and Sir F. Burdett playing instruments in front; then Lord Cottenham, the Lord Chancellor, on horseback, carrying the flitch; next, two women scattering flowers before the Queen and Prince Consort, who ride together on the same horse, attended on each side by Wellington and Palmerston, and followed by Melbourne. The composition as lithographed is completed by the sketch described below, No. 154 (*Ob.*).
Pen and pencil; roy., 9⅞ × 15⅝ in.
Political sketches, Nos. 669 and 670.

Rev. THE DUKE OF BEAUFORT ON HORSEBACK.
Pencil.

154. *Ob.* THE PROCESSION OF THE FLITCH OF BACON. The rest of the composition just described. Following the Queen and Prince ride Russell, the Duchess of Kent and Stanley, and the Duke of Sussex on foot; the Archbishop of Canterbury lightly indicated beyond, and Howick and Wood looking down from a garden wall.
Rough pencil sketch; roy., 10⅛ × 14⅝ in.
Political sketches, Nos. 669 and 670.

Rev. START FOR THE GREAT WESTMINSTER TRIAL STAKES. Lord Granville Somerset riding Stanley, and Russell riding Morpeth, about to start on their race; O'Connell cracks his whip at Morpeth; Mr. Tennant stands by Stanley's head, and Lord George Bentinck by him.
Pencil.
Political sketches, No. 671.
The early part of this session was occupied by the contest between the rival Irish Registration Bills of Stanley and Morpeth.

155. *Ob.* CRIMINAL IN CUSTODY. QUERY, 'WHICH BE THE MALEFACTOR?' Lord Cardigan, preceded by Black Rod, going to his trial before the House of Lords for his duel with Captain Tuckett; Wellington, Winchelsea, Peel, Londonderry, and other peers who had fought duels themselves are looking on.
Pen and pencil; roy., 9½ × 12½ in.

Rev. NICHOLAS NICKLEBY'S INTRODUCTION TO SQUEERS. Peel (Nickleby) asking Brougham (Squeers) if he had not advertised for an assistant; Morpeth and Russell as two small boys sitting disconsolate on a box.
Pencil.
Political sketches, No. 672.

156. *Ob.* A NEW TALE (TAIL) OF A TUB: THE CLIMAX—A KNOTTY POINT. Taken from an illustrated poem founded on a ludicrous Indian adventure. O'Connell as a tiger caught in a barrel, with his tail coming through the bung-hole, and assailed with a brick by Lord Stanley and two bottles by Lord Granville Somerset.
The tub represents the Irish Registration Bill.
Pencil; roy., 10⅝ × 16¼ in.
Political sketches, No. 674.

Rev. LORD PALMERSTON ON HORSEBACK.
Pen and pencil.

157. *Ob.* CICERO IN CATILINAM. Peel in the House of Commons denouncing O'Connell, who sits with Morpeth and Russell in the Front Bench.
Rough pen sketch; roy., 10⅝ × 16⅛ in.
Political sketches, No. 675.

Rev. MELBOURNE ON HORSEBACK.
Pencil.

158. *Ob.* SCENE FROM 'THE HYPOCRITE.' Morpeth as Maw-Worm pointing to O'Connell (Dr. Cantwell) as a saint; Lord Ebrington (Old Lady Lambert) looking on. A scene from Isaac Bickerstaffe's adaptation of Molière's 'Tartuffe.'
Pencil; roy., 9 × 14⅛ in.
Political sketches, No. 678.

Rev. A PERAMBULATORY ADVERTISEMENT. Peel and Stanley attracted by the advertisement of 'w(h)igs on improved principles' on a cart driven by Lord Howick and Charles Wood. Inscribed as in the lithograph.
Pen and pencil.
Political sketches, No. 682.
Lord Howick and Mr. Wood were at this time detached from the Whigs (see above, note to No. 134, *Ob.*), and Peel was thought to be making overtures to them on the part of the Tories.

159. *Ob.* AN AGRICULTURAL SUBJECT. Russell and Morpeth ploughing up the constitution, and O'Connell sowing sedition.
Rough pen sketch; roy., 9 × 12⅝ in.
Political sketches, No. 679.

Rev. A GENTLEMAN ON HORSEBACK.
Pencil.

160. VINGT-UN VERSUS FIVES. Peel and the Tory leaders inviting Howick and Wood to join them at Vingt-un; Morpeth and Russell pressing them to try another game of Fives. O'Connell stands sulkily by.
Rough pen and pencil sketch; roy., 10 × 15 in.
Political sketches, No. 680.

Rev. A GENTLEMAN ON HORSEBACK.
Pencil.

161. A DISTINGUISHED AMATEUR IN THE CHARACTER OF JEREMY DIDDLER. Melbourne as Jeremy Diddler, in the farce of 'Raising the Wind,' looking ruefully at the Corn Laws, which he holds in his hand.
Pen over pencil; roy., 10⅛ × 6⅝ in.
Political sketches, No. 681.

162. STEERING BETWEEN SCYLLA AND CHARYBDIS. Lord Howick and Mr. Wood steering nervously between the Scylla of Radicalism and the Charybdis of Conservatism.
Pen over pencil; roy., 7⅛ × 9 in.
Political sketches, No. 685.

163. A SCENE FROM 'DER FREISCHUTZ.' Melbourne as Casper, surrounded by the skulls of lost measures, asking a respite from Zamiel (O'Connell), and promising new sacrifices, but in vain.
Pen and pencil; roy., 9⅜ × 14 in.
Political sketches, No. 686.

164. *Ob.* AN UNHAPPY ANGLER FISHING FOR A BUDGET. The Chancellor of the Exchequer, Sir F. T. Baring, in a punt, fishing the Tory preserves; John Bull on the bank warning him off. Inscribed as in the lithograph.
Black chalk and pencil; roy., 9⅛ × 15⅛ in.
Political sketches, No. 687.
The Budget was introduced April 30th; but the ministers were unable to carry it, and their defeat led directly to their final fall.

Rev. SCENE FROM BOMBASTES FURIOSO. Mr. Robert Gordon as Bombastes, hanging his boots (Sugar Duties and Corn Laws) to the tree in defiance.
Pencil.
Political sketches, No. 683.
Reduction of the Sugar Duties and of the Duties on Corn was proposed by the Government. Gordon, Secretary to the Treasury, resigned May 2, on account of the latter proposal.

165. A GOOD MAN STRUGGLING WITH DIFFICULTIES. Sir F. T. Baring, Chancellor of the Exchequer, sitting between Macaulay and More O'Ferral, one with the Army and the other with the Navy Estimates in his hand.
Black chalk and pen; roy., 8⅝ × 10⅜ in.
Political sketches, No. 691.

166. *Ob.* A PIT-IABLE SITUATION. Russell and Morpeth crouching under the statue of Pitt, and Peel as a policeman coming to drive them from their shelter. With a slight pencil sketch for the next subject.
Pen; roy., 16 × 11 in.
Political sketches, No. 695.

Rev. DON QUIXOTE ATTACKING THE WINDMILL. Thiers (Don Quixote) attacking the windmill (Palmerston's Treaty of July, 1840); Louis Philippe (Sancho Panza) looking on in dismay.
Pen and pencil.
Political sketches, No. 659.

167. ANOTHER CURTIUS; A PICTURESQUE FINALE. Lord John Russell leaping on horseback into the abyss of the Corn Laws; the Whig ministers looking on in consternation.
Pen and pencil; roy., 8⅞ × 14⅝ in.
Political sketches, No. 697.
The elections gave the Conservatives a majority of over eighty.

168. Illustration of the Dog in the Manger. Melbourne as the dog, Peel as the ox, John Bull looking over a partition. Modified in the lithograph.
Pencil; roy., 8⅞ × 12 in.
Political sketches, No. 702.

169. *Ob.* Study for the same Subject.
Pencil; roy., 6⅝ × 8½ in.

Rev. Barnaby Rudge and his Raven. O'Connell and John Russell.
Rough pencil study.
Political sketches, No. 703.

170. *Ob.* Beginning in good Old English Style. Peel and Russell shaking hands before their boxing-match on the question of the Corn Laws; Melbourne and Palmerston despondently backing Russell l.; John Bull and Wellington r.
Pen and pencil; roy., 10½ × 15½ in.

Rev. Two Subjects on one Sheet. A Pair of Long-headed Fellows, Peel and Wellington; and The Fox and the Crow. Russell, the fox, persuading Peel, the crow, by taunts to open his mouth and declare his Corn-Law policy.
Pen and pencil; and pencil.
Political sketches, Nos. 704 and 706.
Russell advocated a fixed duty, Peel a sliding scale.

171. The Fox and the Crow.
Rough pencil study; roy., 11⅝ × 6⅝ in.

172. *Ob.* A Pair of Sad Dogs. Melbourne and Russell arm-in-arm, jeered at by a butcher's boy, who cries, 'Does your mother know you're out?'
Pen; roy., 10 × 7⅝ in.
Political sketches, No. 707.

Rev. Unpublished Sketch. The English Bull led by the nose by Peel (?).
Rough pen sketch.

173. A Soliloquy. Melbourne meditating on the cleverness of the 'boy Jones,' who had found his way a third time into the Palace, and wishing he knew the secret. Inscribed as in the lithograph.
Pencil; roy., 11⅝ × 7⅛ in.
Political sketches, No. 708.
On 15 March a boy called Jones got into Buckingham Palace at night for the third time.

174. Simple Arithmetic. Peel, as a schoolmaster, asking Melbourne and Russell to add one to ninety. They appear puzzled, and Brougham, looking in at the door, smiles at the slowness of his old pupils. Inscribed as in the lithograph.
Pen and pencil; roy., 12½ × 8 ins.
Political sketches, No. 709.
The Whig Government was defeated on the address in the Commons by a majority of 91, and at last resigned.

175. A New Reading of the Political Phrase Finality. Peel putting a Conservative extinguisher on the dying candle of Whiggery.
Pencil; roy., 11¼ × 11½ in.
Political sketches, No. 710.
Russell had been nicknamed 'Finality Jack' on account of a speech made in November, 1837, in which he said he could advocate no further measures in electoral reform.

176. New Omnibus. John Bull getting into the Conservative omnibus, Wellington, as conductor, helping him in, and Mr. Wakley, as crossing-sweeper, holding his hat for a penny; Russell, as a rival conductor, trying to dissuade John Bull from getting in.
Pen and pencil; roy., 12⅝ × 9⅝ in.
Political sketches, No. 711.

177. *Ob.* A Great Diplomatist discovering a New-Market for his Talents. Palmerston at Newmarket giving instructions to John Day, the jockey, to force the pace and tire out the rival horses.
Rough pen and pencil sketch; roy., 11⅞ × 15 in.
Political sketches, No. 712.

Rev. Two Sketches on One Sheet. (*a*) Race between the Hare and the Tortoise. Peel, the tortoise, arriving at Free Trade before Russell, the hare.
Pen and ink.

(*b*) A Problem Not to be Found in Euclid. The Bishop of Exeter (H. Phillpotts) revolving the chances of his being moved to L[ondon] if L[ondon] moves to C[anterbury]. At the time when this was published (1843) Howley was Archbishop of Canterbury, Blomfield Bishop of London. Howley was succeeded by Sumner, and Phillpotts died Bishop of Exeter.
Black chalk.
Political sketches, Nos. 765 and 766.

178. A Cautious Game. Peel and Wellington playing Melbourne and Russell at whist. Peel complains that Russell looks into his hand, and Wellington asks them all to talk less and act more. Inscribed as in the lithograph, in which the composition is reversed.
Pen and pencil; roy., 7¾ × 12¼ in.
Political sketches, No. 713.
Peel had not yet declared his policy on the Corn Laws, and each party was watching the other carefully.

179. Exchequer Bill Affair; a Dark Transaction. Lord Monteagle (Spring-Rice) standing by a window and examining his own signature on a bill. The Chancellor of the Exchequer (Goulburn), sitting in his chair, offers a candle, as the weather is foggy, but Monteagle prefers daylight. The clerk who brings the bills is removed in the lithograph to the background.
Pen and pencil; roy., 11⅝ × 7¾ in.
Political sketches, No. 715.
This refers to a great forgery of Exchequer bills, through which the Treasury lost large sums. Lord Monteagle was Controller of the Exchequer at the time.

[1842.]

180. Breaking-up of the Ice: a Sad Disaster. Morpeth disappearing through the ice, in spite of O'Connell's efforts to rescue him.
Pen and pencil; roy., 7¾ × 12⅜ in.
Political sketches, No. 716.
Morpeth, who had been rejected by the West Riding of Yorkshire at the General Election, July, 1841, was nominated in his absence for Dublin, January, 1842, but defeated in spite of O'Connell's support.

181. *Ob.* A Cabinet Pudding. Melbourne and Palmerston looking on Peel and his followers, who are about to cut up their cabinet pudding; Wellington asks them to join.
Pen and pencil; roy., 7½ × 12⅜ in.
Political sketches, No. 717.

Rev. A Gentleman on Horseback.
Pencil.

182. A Suicidal Plunge. Russell plunging into a pond (a motion for correspondence regarding recent appointments of judges in Scotland and Ireland.)
Black chalk: roy., 9⅛ × 7⅜ in.
Political sketches, No. 718.
On Feb. 10, Lord John Russell made an attack on two judges, and 'exposed himself miserably and unaccountably' (Greville).

183. *Ob.* Late Attempt at Suicide. Peel and Graham bringing Russell up before Alderman Lawrie, charged with suicide; the magistrate thinks it is a case for the treadmill; Mr. Wakley protests.
Rough pen sketch; roy., 8⅝ × 12⅛ in.
Political sketches, No. 719.

Rev. A New Reading of the Political Phrase Finality. Described above, No. 175. This sketch is in reverse.
Pencil.

184. *Ob.* Throwing the Lasso. Peel catching the Duke of Buckingham with the ribbon of the Garter.
Pen and pencil; roy., 9 × 14⅝ in.
Political sketches, No. 720.
The Duke of Buckingham was Lord Privy Seal in Peel's Cabinet, but resigned in February, when Peel proposed to deal with the Corn Laws. In April he was made a Knight of the Garter.

Rev. Revival of the Good Old Constitutional Practice of Burning a Prime Minister in Effigy. Melbourne, Russell, and the other Whig leaders, cheered on by O'Connell, carrying Peel's effigy to a bonfire.
Rough pen and pencil sketch.
Political sketches, No. 721.
Peel's modification of the Corn Law, establishing a sliding scale of duties, was introduced by him in February. The Opposition derided him for adopting their own measures.

185. *Ob.* An M.P. of rather Loose Habits. Profile portrait of the Earl of Euston, in loose and shabby dress, walking l. (Also a rough pen sketch for 'Cutting the Gordian Knot,' described below, No. 187.)
Pencil; roy., 10⅛ × 14⅛ in.
Political sketches, No. 723.

Rev. A Gentleman on Horseback.
Pencil.

186. Good Training. Peel training Mr. Leader, Sir R. Inglis and Mr. Muntz to sit up on their hind legs and beg for information. O'Connell sulks in a corner.
Pen and pencil; roy., 7⅞ × 10⅞ in.
Political sketches, No. 724.
At the opening of the session, Radical members were urgent to know how the Government proposed to relieve the prevalent distress. Peel was at first extremely cautious and reserved in his replies.

187. *Ob.* Cutting the Gordian Knot. Peel, as Alexander, cutting the knot which the Whigs had failed to untie. Melbourne, Russell, and Francis Baring look on with astonishment.
Rough pen sketch; roy., 10⅝ × 15⅛ in.
Political sketches, No. 726.
For several years past the Budget had shown a deficiency, which the Whigs had been unable to remove. Peel determined to impose an income tax and thus achieve a surplus.

Rev. The Duke of Cambridge on Horseback.
Pencil.

188. A Bitter Draught. John Bull in a big chair pulling a wry face at having to drink the bitter medicine (income-tax) prepared for him by Peel and Wellington.
Pen and pencil; roy., 9⅛ × 14⅝ in.
Political sketches, No. 727.

189. Extraordinary Case of Nightmare. Francis Baring, the late Chancellor of the Exchequer, sleeping in bed; Peel as a goblin with a great bag of gold sitting on his chest, and a number of asses braying round.
Rough pen and black chalk sketch; roy., 8⅞ × 13¼ in.
Political sketches, No. 728.
The objection to the income-tax, raised by the Opposition, was that foreign countries would suppose the resources of England to be exhausted.

190. *Ob.* A KNOCK-DOWN BLOW. Peel knocking Russell over with a volume of Hansard, while Baring comes to Russell's support. Palmerston is added in the lithograph.
Pen and pencil; roy., 8⅝ × 12½ in.
Political sketches, No. 729.
Russell quoted from Hansard former speeches of Peel's against the income-tax. Peel vindicated his consistency with vigour and success.

Rev. STUDY FOR THE SAME SUBJECT.
Pencil.

191. JASON SOWING THE DRAGON'S TEETH. Peel sowing his new financial proposals and raising the armed Opposition. The figures of the latter do not appear in this study.
Pen and pencil; roy., 9⅛ × 6¾ in.
Political sketches, No. 730.

192. *Ob.* A SUGGESTED TRANSFORMATION, OR, REFORM OF THE REFORMED HOUSE. Mr. Roebuck in the Speaker's chair, with the Speaker below him, and Peel asking questions. A rough study for the subject treated differently in the lithograph. (See below, No. 193.) Also a portrait of a gentleman on horseback.
Pen and black chalk; roy., 14½ × 18⅛ in.
Political sketches, No 732.

Rev. THE FROGS AND KING STORK. Peel as King Stork coming to reign over the frogs (Radicals) in place of Russell (King Log), about to devour Mr. Roebuck, and with an eye on Mr. Wakley. Also a pen and pencil portrait of the Duke of Wellington on horseback.
Rough pen sketch.
Political sketches, No. 731.

193. A SUGGESTED TRANSFORMATION. As lithographed; Roebuck as 'Interrogator' walking into the House; the Speaker (Shaw-Lefevre) holding up his train, and Russell and Peel following.
Rough black chalk sketch; roy., 8⅝ × 14⅝ in.

194. THE POLITICAL MCADAM. Peel breaking stones (the various political parties) with the hammer of his new tariff; Stanley and Graham stand by, having nothing left to do.
Pen and pencil; roy., 9⅛ × 15 in.
Political sketches, No. 733.
Peel's financial measure, especially the tariff, was well received by all parties, and made the way smooth for the Government.

195. A SLIGHT SKETCH OF A TRULY NOBLE SUBJECT. Profile portrait of Lord Ashley (afterwards seventh Earl of Shaftesbury), carrying in his hand his Mines Bill, passed in 1842, which abolished the system of apprenticeship and other abuses in mines.
Pencil; roy., 12⅛ × 7⅝ in.
Political sketches, No. 735.

196. *Ob.* ACIS AND GALATEA. Peel as Acis, singing to Galatea (Wellington), while Polyphemus (John Bull) prepares to hurl a huge stone (hatred of the income-tax) on Peel's head.
Pen and pencil; roy., 14½ × 8¾ in.
Political sketches, No. 736.

Rev. CURIOUS SIGN OF 'THE TIMES'; OR, THE NEW PARLIAMENTARY CRIMINAL VAN. Roebuck driving and Peel guarding a prisoners' van.
Pencil.
Political sketches, No. 734.
At the General Election of 1841 some scandalous cases of bribery occurred, and facts beginning to come out next year, Mr. Roebuck roused an agitation in Parliament, which led to a Bill being passed.

197. *Ob.* MERCURY HAVING LULLED ARGUS TO SLEEP, CARRIES OFF THE BEAUTIFUL MILCH COW Io. Peel lulling John Bull with the music of his new tariff, carries off the income-tax.
Pen and pencil; roy., 13 × 8¾ in.
Political sketches, No. 737.
The country was reconciled in a great measure to the income-tax through the new tariff, by which the duties on 750 out of 1,200 articles were reduced.

Rev. PORTRAIT OF SIR ROBERT PEEL. Head, in full face, looking a little r.
Black chalk.

198. *Ob.* CONSOLATIONS OF TRAVEL. Lord Morpeth driving the 'New England' omnibus.
Pen and pencil; roy., 8⅝ × 13⅝ in.
Political sketches, No. 738.
After his defeat at the General Election, Lord Morpeth spent a year in North America and Canada.

Rev. THE SAME SUBJECT.
Pen and pencil.

199. *Ob.* THE SAME SUBJECT.
Pen and pencil; roy., 8⅝ × 13⅝ in.

Rev. THE CONFESSIONAL. Sir J. C. Hobhouse and Mr. Duncombe kneeling and confessing to Mr. Roebuck. In the lithograph Mr. Walten is introduced, and Mr. Duncombe is standing up.
Pencil, unfinished.
Political sketches, No. 739.
Owing to the disclosures of bribery and corruption at the election, Mr. Roebuck moved for and obtained a committee of investigation, which conducted its inquiry with closed doors.

200. A SCENE FROM SECOND PART OF HENRY IV. Blomfield, Bishop of London, visiting Howley, the aged Archbishop of Canterbury, who reclines on a couch. In the lithograph Blomfield uses Prince Hal's words to his father, *I never thought to hear you speak again*, and Howley answers, *Thy wish, 'Charles James,' was father to that thought*, etc.
Pen and pencil; roy., 8⅝ × 12⅝ in.
Political sketches, No. 742.
See note to No. 177 (*Rev.*) (*b*).

201. A PLEASANT SITUATION. Peel between the Protectionist lion and the Anti-Corn Law crocodile—the agricultural and the manufacturing interests, neither of which his sliding-scale had satisfied.
Pencil and pen; roy., 8 × 12¾ in.
Political sketches, No. 746.

202. CURIOUS INS AND OUTS; OR, THE DISPUTED THUNDER. The Government cart driven by Peel, with Graham blowing a trumpet, and Stanley pointing to a placard announcing Peace to China and Re-conquest of Afghanistan; the Liberals drive up in their donkey cart, and Palmerston claims the Tory thunder.
Rough pen sketch; roy., 10⅛ × 15⅞ in.
Political sketches, No. 752.
Palmerston and his friends endeavoured to show that the credit of the Chinese and Indian successes were due entirely to Palmerston.

[1843.]

203. THE MODERN SAMSON CARRYING OFF THE GATES (OF SOMNAUTH!). Lord Ellenborough with the Somnauth gates on his back. (Half of the lower part of the design, containing in the lithograph a group of astonished Hindus, has been cut off.)
Pen and pencil; roy., 14⅛ × 8¾ in.
Political sketches, No. 754.
In 1839 a British army invaded Afghanistan, and a force was left behind in Cabul, which in 1841 was entirely destroyed while endeavouring to retreat

towards India. Lord Ellenborough arrived as the new Governor-General of India in February, 1842, and during the year Afghanistan was again conquered; whereupon Lord Ellenborough issued a bombastic proclamation, glorying in the recovery of the gates of the Temple of Somnauth from the Afghans—a proclamation which exasperated the Mahommedans.

204. *Ob.* A Touching View of Some of the Ins and Outs of this World. Palmerston, Melbourne, Morpeth, and Russell hungrily standing by an eating-house, inside which Peel is serving out helpings of soup to Aberdeen. With a small sketch for the next subject (No. 205.)
Pen and pencil; roy. (irregularly cut), 12⅝ × 15⅝ in.
Political sketches, No. 755.

Rev. The Modern Samson carrying off the Gates.
Pen and pencil.

205. Bellerophon in Danger. Peel, as Bellerophon on Pegasus, soaring to the sun, when Jupiter (John Bull) sends an insect (opposition to the income-tax) to sting the horse and overthrow the rider. The design is reversed in the lithograph.
Black chalk on drab paper; roy., 10 × 13 in.
Political sketches, No. 757.

206. *Ob.* Bellerophon in Danger. As lithographed.
Black chalk on drab paper; roy., 9 × 11 in.

Rev. Awful Scene from Tom Thumb. The King of Hanover throwing a pillow at the ghost of the Constitution.
Pencil and black chalk.
Political sketches, No. 498.
The first act of the Duke of Cumberland, on his accession to the throne of Hanover, was to suspend the Constitution granted it in 1833.

207. New Version of the Two Kings of Brentford smelling at One Rose. Lord Brougham holding up an olive branch, which the Queen and Louis Philippe are smelling.
Pen and pencil; roy., 12⅝ × 8⅞ in.
Political sketches, No. 759.
Lord Brougham, in the debate on the address, had said, 'I hold up the olive branch to France and England.'

208. The same Subject.
Pen and pencil; roy., 12¼ × 9⅝ in.

209. The same Subject; Study for the Figure of Lord Brougham.
Pencil; roy. (torn at l. side), 10 × 14¼ in.

210. Cutter for Sale. Stanley pointing out to Peel and Wellington a cutter, with a broom at the masthead and Brougham's face as figure-head, for sale on easy terms.
Pen and pencil; roy., 9⅛ × 14⅞ in.
Political sketches, No. 767.
Brougham was now on the worst of terms with his old friends, and unceasing in his flattery of Wellington and praise of Peel.

211. Cutter for Sale. Slight sketch, in reverse; without Stanley's figure.
Pencil; roy., 7⅛ × 11⅝ in.

212. A Song of Triumph. Wellington, Peel, and other ministers leading Lord Ellenborough in triumph, Brougham playing a double pipe in front; a parody of Rubens' Triumph of Silenus, in Sir Robert Peel's Collection, now in the National Gallery.
Pencil; roy., 9⅝ × 15⅛ in.
Political sketches, No. 768.
Ellenborough was successfully vindicated by ministers in Parliament. Wellington defended him with particular ability.

213. A Sweeping Insinuation. Wellington sweeping the road for Palmerston, who passes by with a jaunty air, and complaining of the dirt which Palmerston has left him to clear away.
Black chalk on drab paper; roy., 10 × 12⅝ in.
Political sketches, No. 769.

214. Cupid blowing Bubbles. Palmerston as Cupid blowing bubbles from the Opposition suds.
Black chalk on drab paper, heightened with white; roy., 10⅜ × 12⅞ in.
Political sketches, No. 770.
Palmerston vehemently attacked the foreign policy of the Government, especially Lord Ellenborough's conduct in India, and the treaty by which Lord Ashburton settled the dispute with America over the boundary of Canada and Maine.

215. The Fate of Actæon. Palmerston as Actæon, attacked by his own hounds (Hume, Brougham, and Roebuck); an unharmed stag (Ellenborough) runs off triumphantly in the background.
Black chalk on drab paper, heightened with white; roy., 14⅜ × 10⅜ in.
Political sketches, No. 771.
Palmerston having attacked Lord Ashburton and his treaty, Brougham in the Lords and Hume in the Commons gave notices of motions for votes of thanks to Lord Ashburton.

216. Three United-States-Men. Brougham, Wellington and Ashburton walking arm-in-arm down Piccadilly.
Black chalk on drab paper; roy., 12⅝ × 9¼ in.
Political sketches, No. 772.
The objection made to the Ashburton treaty was that it conceded too much to the United States.

217. *Ob.* A New Illustration of Frankenstein. O'Connell defied and threatened by the monster of agitation and anarchy, which he himself created.
Black chalk on drab paper; roy., 9¼ × 14¼ in.
Political sketches, No. 773.

Rev. Where there's Smoke there's Fire. Ministers gathered watching a bomb, which O'Connell has placed by the pillar of the Union; he is moving off at the r. Lord Elliot fills a squirt (the Arms Bill) to put it out, and Sugden prepares to stifle it with a sheet of paper.
Slight black chalk sketch.
Political sketches, No. 776.
This year, 1843, was to be, O'Connell said, 'the Repeal year.' Irish affairs monopolised attention, and the agitation for Repeal reached its climax.

218. *Ob.* A Duti-ful Subject and no Mistake. Wellington writing in his office, surrounded by papers; a servant brings him in fresh dispatch-boxes.
Pen and black chalk on drab paper; roy., 9¾ × 12¾ in.
Political sketches, No. 777.
Wellington at this time held no ministerial office, but exercised considerable control over several departments, especially foreign affairs; he was also Chancellor of Oxford University and Warden of the Cinque Ports.

Rev. A New Illustration of Frankenstein.
Black chalk sketch.

219. *Ob.* A Scene from 'The Critic.' Whiskerandos (O'Connell) attacking and attacked by two nieces (Orangeism and the Law) and by Hatton and Raleigh (Wellington and Roden); the Beefeater with his halberd (Lord Elliot with his Arms Bill) interposes to part them.
Black chalk on drab paper; roy., 10 × 14 in.
Political sketches, No. 778.

Rev. Supposed Colloquy between a Topsawyer and his Brother Labourer. O'Connell and the Devil sawing with little effect at the Union, and complaining of the tough Saxon timber.
Black chalk, slight sketch.
Political sketches, No. 775.

220. *Ob.* A Scene from 'The Critic.'
Pen and pencil study; roy., 4⅛ × 6¾ in.

Rev. Study of Costume, for the figure of Lord Roden.
Pen.

221. *Ob.* Design for the new Vane or Weathercock lately erected over the Horse Guards. Lord Londonderry (Stewart Vane) on horseback as a weather-cock. (Appointed to the 2nd Life Guards June 21).
Pen and pencil; roy., 12⅝ × 15⅞ in.
Political sketches, No. 780.

Rev. Characteristic Dialogue between two Irish Chieftains. O'Connell, *Give me repale, or else——!* Wellington, *I won't give you repale, and if——*
Pen and pencil.
Political sketches, No. 779.

222. Design for a Cartoon: Poetry doing homage to Temperance, or, The Pleasures of Memory yielding to The Pleasures of Hope. Father Mathew, the apostle of temperance, whose efforts had produced an extraordinary change for the better in the condition of the Irish, and who in 1843 was welcomed in London, giving the pledge to the poet Rogers.
Pen and pencil; roy., 10 × 7⅝ in.
Political sketches, No. 782.

223. *Ob.* Studies for the same Subject.
Pen and pencil; roy., 8 × 12 in.

Rev. Unpublished Subject. Peel as a sergeant reviewing an awkward squad of recruits (Disraeli and the Young England party); Wellington inspecting them.
Pen and pencil.

224. A Visit of Condolence. General Espartero visited by Lord Palmerston and General Sir George De Lacy Evans.
Black chalk; roy., 9 × 13⅝ in.
Political sketches, No. 783.
The Government of General Espartero, Regent of Spain, had been overthrown in July by an insurrection which broke out in Catalonia; Espartero was compelled to fly, and took refuge in a British ship. De Lacy Evans commanded the British Legion in the Carlist War, 1835–37.

225. *Ob.* The Fame of Raleigh eclipsed. The Corporation of Southampton laying their robes on the wet pier for the Queen and Prince to walk on.
Pen and pencil; roy., 8⅛ × 14¼ in.
Political sketches, No. 784.

Rev. Taking the Water like a Duck. The hen (Peel) seeing the ducklings she has fostered (the Queen and Prince) take to the water of the Channel and swim away to France.
Pencil.
Political sketches, No. 785.
This refers to the Queen's visit to the Château d'Eu, where she met Louis Philippe, and an agreement was made between England and France on the subject of the prospective marriage of the Queen of Spain.

226. *Ob.* Swallowing the Leek. Pistol (O'Connell) forced by Fluellen (Peel) to swallow the leek.
Pen and pencil; roy., 9⅛ × 11½ in.
Political sketches, No. 786.
On October 7th a proclamation was issued forbidding the great Repeal Meeting organised by O'Connell at Clontarf. O'Connell abandoned the meeting.

Rev. A Gentleman on Horseback.
Black chalk.

227. The Naughty Boy: from Edwin Landseer's admired Picture. O'Connell sulking in a corner.
Black chalk; roy., 9⅝ × 7¼ in.
Political sketches, No. 787.

228. Something between John Wilkes and Lord Lovat. O'Connell seated between Wilkes and Lovat, as they are represented in Hogarth's prints.
Pencil; 8⅛ × 13⅜ in.
Political sketches, No. 700.
O'Connell was arrested October 14th.

229. First catch your Hare. Wellington, Graham, Peel, and Stanley as cooks, making preparations for the cooking of the hare (O'Connell); Brougham as a dog looking up at them eagerly.
Pencil; roy., 9 × 13¼ in.
Political sketches, No. 791.
This sketch was published Dec. 26. Proceedings against O'Connell were begun Nov. 2, but the trial was by various devices put off till Jan. 15.

230. Angling extraordinary. Peel fishing in a boat, surrounded by the other ministers; he has hooked O'Connell and is about to pull him in.
Pen and pencil; roy., 9⅜ × 13⅛ in.
Political sketches, No. 792.

[1844.]

231. Our Hero caught napping at last. The Duke of Wellington taking a nap at a royal ball, the Queen touching him w th her bouquet to wake him.
Black chalk on drab paper; roy., 7⅛ × 12 in.
Political sketches, No. 793.

232. Late threatened Upset near Windsor. The Queen in a post-chaise nearly upset by Peel, who is riding postillion, and rescued by Wellington, dressed as an old lady.
Pen and pencil; roy., 8⅜ × 12¾ in.
Political sketches, No. 794.

233. *Ob.* The Finding of the Infant Moses. Cobden, Bright, Bowring, and Colonel Thompson as Pharaoh's daughter and her women discovering the infant Moses (Lord Morpeth).
Pen; 9 × 10⅞ in.
Political sketches, No. 798.

Rev. The same Subject. In reverse.
Pen and black chalk.

234. *Ob.* A Contrast between the Cares of Office and the Ease of Opposition. Aberdeen and Palmerston, the actual and former Foreign Ministers, meeting each other; the one anxious, the other gay.
Pen and pencil; roy., 10⅛ × 9¾ in.
Political sketches, No. 800.

Rev. The same Subject.
Pencil.

235. Jack Cade's Insurrection. Lord Ashley as Jack Cade, leading on his supporters (Sir Robert Inglis, Thomas Duncombe, and others) against Peel and his following.
Pen and pencil; roy., 9 × 13⅜ in.
Political sketches, No. 801.
Sir James Graham brought in a Bill limiting the hours of labour in factories. Lord Ashley carried amendments against the Government, and Graham taunted him with 'Jack Cade legislation,' a phrase which roused Ashley's supporters to fury.

236. The Happy Family. Lord Ashley as an owl presiding over a happy family, composed of a cat (Sir R. Inglis), with a magpie (T. Duncombe) on its head, and three rats (Howick, Palmerston, and Russell) at its feet, two doves (Disraeli

and Lord John Manners), a hawk (Lord Sandon), rabbits, guinea-pigs, etc. (Charles Buller and others).
Pencil; roy., 9¼ × 11⅞ in.
Political sketches, No. 802.
The debates on the Factory Bill produced an extraordinary intermingling of parties; men who were at enmity on all other questions united to support Lord Ashley.

237. *Ob.* Alexander and Diogenes. Peel as Alexander, looking with admiration on Diogenes (Mr. Roebuck) in his tub.
Pen and pencil; roy., 11⅜ × 9 in.
Political sketches, No. 803.
Mr. Roebuck was nicknamed 'The Diogenes of Bath.'

Rev. The Happy Family.
Pencil.

238. *Ob.* Hercules, assisted by Iolas, attacking the Indian Hydra. Wellington, assisted by Brougham, attacking the East India Company directors.
Pen and pencil; roy., 9⅛ × 10 in.
Political sketches, No. 804.
Lord Ellenborough was recalled in April by the Court of Directors, whose action was censured by Wellington in the House of Lords. The Duke had consistently defended Ellenborough and his conduct.

Rev. The same Subject.
Pencil.

239. A Lesson in Elephant Riding. Sir Henry Hardinge helped by Peel and Mr. Hogg to his seat on the Indian elephant, which has just thrown Ellenborough; Wellington stands near with a watchful eye on the beast, and Brougham consoles the much-bruised Ellenborough. Inscribed as in the lithograph.
Pen and pencil; roy., 10¼ × 12¼ in.
Political sketches, No. 805.
Sir Henry Hardinge was appointed Governor-General in Ellenborough's place.

240. *Ob.* Bear Baiting; or, Old English Pastimes Revived. Mr. Ferrand, as a bear, attacked by Mr. Hogg and Mr. Roebuck, the latter of whom has him by the throat; Disraeli, as a beefeater, raises his halberd to strike. With two profile studies for Disraeli's head.
Pen and pencil; roy., 10¼ × 9 in.
Political sketches, No. 806.

Rev. The same Subject.
Pencil.

241. *Ob.* The Emperor of Russia, as he Appeared at Ascot. Whole length, holding his hat in his hand.
Pen over pencil; roy., 10⅞ × 6½ in.
Political sketches, No. 807.

Rev. The same Subject.
Pen and pencil.
The Emperor of Russia paid a sudden and brief visit to London in June.

242. The Flight of Dædalus and Icarus Illustrated under a New Aspect. Peel as Dædalus and Gladstone as Icarus flying too near the sun of Free Trade.
Pen and pencil; roy., 11⅛ × 7½ in.
Political sketches, No. 809.
On June 14, the Government were defeated on the Sugar Duties, but the vote was rescinded three days later on Peel's threatening to resign.

243. The Pas de Fascination, from the Ballet of Alma. Sir Thomas Acland, Mr. Buller, and other members of the Opposition, fascinated by the waving of Graham's hands and the music of Peel's timbrel. Sir Robert Inglis looks on in horror.
Pen and pencil; roy., 10¼ × 14⅜ in.
Political sketches, No. 810.
The allusion is apparently to the rescinding of the vote, mentioned above.

244. THE TREATY BETWEEN THE SHEEP AND THE WOLVES. Russell, Palmerston, Labouchere, Shiel (the Wolves) making a compact with the Sheep (Lord Sandon, Sir Howard Douglas, and others) against the Dogs (Gladstone and Peel).
Pen and pencil; roy., 9⅛ × 14¼ in.
Political sketches, No. 813.

245. *Ob.* A SCENE FROM THE BEGGAR'S OPERA. Lyndhurst as Macheath in prison, Brougham as Lucy Lockit, Lord Cottenham as Polly Peachum, the latter disowned and weeping.
Pen and pencil on drab paper; roy., 8½ × 11 in.
Political sketches, No. 815.

Rev. THE SAME SUBJECT.
Pen and pencil.
Cottenham's bill for dealing with the bankruptcy and insolvency laws was rejected in favour of Brougham's alternative measure.

246. 'OPEN LOCKS, WHOEVER KNOCKS' (WITCHES' SCENE FROM 'MACBETH'). The Law Lords (Cottenham, Denman, Campbell) opening O'Connell's prison door.
Pen and pencil; roy., 10 × 15¾ in.
Political sketches, No. 817.
On August 4, the sentence of the Irish Court on O'Connell was reversed by the House of Lords, only the Law Lords voting.

[1845.]

247. HERCULES IN MODERN COSTUME. Peel resting on his club (the income tax) and the lion (O'Connell)'s skin.
Pen and black chalk; roy., 10⅜ × 6⅜ in.
Political sketches, No. 827.
At the opening of the Session, Peel announced the retention of the income-tax, which was estimated to produce a surplus of 3½ millions, and certain concessions to Ireland, by which O'Connell was won over.

248. THE SUBSTANCE AND THE SHADOW. Peel, with Disraeli as his shadow.
Pen and pencil; roy., 10⅞ × 7 in.
Political sketches, No. 831.
In this session Disraeli began his fierce and unremitting attacks on Peel.

249. *Ob.* TWO GREAT PILLARS OF THE CHURCH. Mr. Duncombe and Sir Robert Inglis arm-in-arm.
Pen and pencil; roy., 11¼ × 6⅜ in.
Political sketches, No. 832.

Rev. THE SAME SUBJECT.
Pencil.
On April 3 Peel brought in a Bill for granting £30,000 a year to the Roman Catholic College of Maynooth. Mr. Duncombe and Sir R. Inglis were among the strong opponents of the measure, which intensified the great unpopularity of Peel among his followers.

250. *Ob.* CATHERINE AND PETRUCHIO, DESIGNED BY MR. D'I——, AND RETOUCHED BY LORD JOHN RUSSELL. Peel as Petruchio rejecting the cap and gown (Income-Tax) brought by the haberdashers (Borthwick, Roebuck, and Wakley) for Catherine (Mr. Hume), who sulks in a chair; Russell as Hortensio looks on with interest. A parody of the picture by C. R. Leslie, now in South Kensington Museum.
Pen and pencil; roy., 8⅛ × 13½ in.
Political sketches, No. 833.
Disraeli had described Peel as having 'tamed the shrew of Liberalism by her own tactics. He is the political Petruchio who has outbid you all.'

Rev. THE SAME SUBJECT.
Pencil.

251. *Ob.* VALENTINE AND ORSON. Peel as Valentine, on horseback, leading Orson (O'Connell) in a rosy chain (the Maynooth grant).
Pencil; roy., 9⅝ × 13 in.
Political sketches, No. 834.

Rev. TWO PENITENTS KNEELING AT ONE SHRINE. Peel and O'Connell kneeling before a statue of Sydney Smith, who holds his book on 'Irish Catholic Claims' in his hand. Sydney Smith died Feb. 22 of this year.
Pen and pencil.
Political sketches, No. 835.

252. *Ob.* THE TROUBADOUR, OR A FLIRTATION BETWEEN THE CHIVALRY OF OXFORD AND THE BEAUTY OF YOUNG ENGLAND. Sir Robert Inglis, member for Oxford University, playing a guitar to Disraeli, who sits at a window.
Pen and pencil; roy., 11⅝ × 9 in.
Political sketches, No. 836.

Rev. THE SAME SUBJECT.
Pen sketch.

253. SOIRÉES MYSTÉRIEUSES: WONDERFUL PERFORMANCE AT ST. STEPHEN'S THEATRE. Peel as a conjurer producing a succession of bouquets from his hat, to the surprise, admiration, and distrust of his audience (Disraeli, Inglis, Hume, O'Connell, Palmerston, Russell, and others).
Pen and pencil; roy., 9 × 14⅞ in.
Political sketches, No. 837.
In spite of the suspicion and hatred borne him by his own party, Peel still contrived to pass his Bills, owing in great measure to the support of the Whigs.

254. *Ob.* MOCK HEROICS; OR, A SCENE FROM 'MACBETH' DREADFULLY BURLESQUED. (Lyndhurst) coming to tell Macduff (Lord Campbell) of his children's murder, Malcolm (Brougham) standing by.
Pen and pencil; roy. (irregularly cut), 8½ × 10½ in.
Political sketches, No. 840.

Rev. THE SAME SUBJECT.
Pencil.

255. *Ob.* GREAT CRY AND LITTLE WOOL. Palmerston letting off a pop-gun (his speech on the recent Treaty with France) at the Treasury benches.
Pen and pencil; roy., 8⅞ × 13⅜ in.
Political sketches, No. 841.

Rev. THE SAME SUBJECT.
Pencil.

256. HER MAJESTY'S LATE ATTORNEY-GENERAL: A SKETCH FROM MEMORY. Whole length, full face portrait of Sir William Follett, who died this year in June. He was born 1798, was Solicitor-General 1834–35 and 1841–44, when he became Attorney-General.
Pen and pencil; roy., 10⅛ × 8⅛ in.
Political sketches, No. 842.

257. TWO STUDIES FOR THE SAME SUBJECT. In these studies the head is in profile, looking l.
Pen and pencil; 9¾ × 6⅝ in.

258. A GREAT ACTOR BETWEEN TRAGEDY AND COMEDY. A parody of Reynolds' famous picture of Garrick, here represented by Peel; O'Connell is Comedy, Inglis Tragedy.
Pen and pencil; roy., 8½ × 12¾ in.
Political sketches, No. 843.
The allusion is to the Maynooth grant, which was supposed to indicate that Peel meant to yield all O'Connell's demands.

259. NOT CAUGHT YET. A study of O'Connell's face for this parody of Landseer's picture. O'Connell plays the fox, avoiding the trap, which is baited with a dead hare (the Maynooth grant).
Pencil; roy., 5⅜ × 8 in.
Political sketches, No. 845.

260. *Ob.* A Scene from 'Vathek' realised. "The Caliph (Peel), more furious than the rest (Russell, Cobden, etc.) . . . . gave as many kicks as he could. His zeal caused him to receive many kicks intended for the ball (the Corn Laws). Mozamhabad (Wellington) and two or three viziers . . . . wishing to prevent the Caliph from making a show of himself, threw themselves on their knees to stop him, but he jumped over their heads and continued on his course. . . ."
Pen and pencil; roy., 8⅝ × 12 in.
Political sketches, No. 847.

Rev. The same Subject.
Pen sketch.

261. *Ob.* The New Christmas Pantomime. Peel as Harlequin dancing with Gladstone as Columbine, Graham as the Clown, Wellington as Pantaloon.
Pencil; roy., 9 × 14⅜ in.
Political sketches, No. 849.
By December of this year Peel had resolved to repeal the Corn Laws; but Stanley and others in the Cabinet dissented, and Peel resigned on the 5th. Russell was sent for by the Queen, but proved unable to form a Government, and Peel returned to office, Gladstone taking the place of Stanley.

Rev. Sheep at a Gap. John Bull seeing his sheep through the gap in the Protection hedge; Peel, the bell-wether, already through, looks back at his companions, Wellington, Graham, and the rest, who are driven over by the sheep-dog (Cobden).
Pen and pencil; roy., 8½ × 14 in.
Political sketches, No. 860.

[1846.]

262. *Ob.* The Drill: Dismiss! As you were! Peel drilling his squad; Stanley disobeys the second order.
Pen and pencil; roy., 8⅝ × 14¼ in.
Political sketches, No. 851.
Explained by the note on No. 261 (*Ob.*).

Rev. The same Subject.
Pencil.

263. *Ob.* Christmas Pantomime, No. 2; Extraordinary Harlequin Leap. Peel as Harlequin, jumping headforemost through the Corn Laws; Wellington as Pantaloon, and Graham as Clown, look on in admiration, Russell and Morpeth in envy, the Duke of Norfolk in a fainting fit of horror.
Pen and pencil; roy., 8½ × 14¼ in.
Political sketches, No. 852.

Rev. The same Subject.
Pencil sketch.

264. *Ob.* The Trojans petition Dido for Protection. The Dukes of Richmond, Norfolk, Buckingham, etc., petitioning the Queen on their knees; Peel, Wellington, and Graham stand round the throne; Bright, Cobden, and Russell frown upon the suppliants.
Pencil; roy., 8⅝ × 14⅜ in.
Political sketches, No. 856.

Rev. The same Subject.
Pencil.

265. New Version of John Gilpin; after Stothard. Peel as Gilpin, riding headlong, with Wellington, Graham, Aberdeen and the rest after him, past the Protection Inn, from the window of which Inglis and the Duke of Richmond shout to him to stop, while John Bull, the inn-keeper, calls to him from the door.
Pen and pencil; roy., 10 × 17½ in.
Political sketches, No. 858 and 859.

266. JASON, AIDED BY MEDEA, CARRIES OFF THE GOLDEN FLEECE. Cobden, aided by Peel, carrying off Free Trade from the dragon, Protection.
Small pencil study; roy., 2⅜ × 3⅜ in.
Political sketches, No. 861.

267. *Ob.* A BRUMMAGEM MARTYRDOM. Mr. Smith O'Brien led away in custody by the Serjeant-at-arms, followed by O'Connell, weeping.
Pen and pencil; roy., 8⅞ × 14¼ in.
Political sketches, No. 864.
Mr. William Smith O'Brien, now the second man in the Repeal movement, was declared guilty of contempt of the House of Commons, April 28, for refusing to serve on a railway committee, and was kept in custody till May 25.

Rev. THE SAME SUBJECT.
Pen and pencil.

268. *Ob.* PROTECTION; A HEN AND CHICKENS OF AN UNUSUALLY GAME BREED. Stanley as the hen, the Duke of Richmond and other landowners as the chickens.
Pen and black chalk; roy., 8⅛ × 10⅝ in.
Political sketches, No. 867.

Rev. STAG AT BAY. After Landseer's picture. Peel as the stag; Disraeli and Lord George Bentinck as the hounds he has beaten off.
Rough pencil sketch.

269. *Ob.* PROTECTION. Study for the subject described above.
Pencil; roy., 7½ × 10½ in.

Rev. A STAG AT BAY.
Pencil.

270. AN IRISH FACTION FIGHT. Russell, O'Connell, Bentinck, Disraeli, and a huge mob advancing with sticks upon the little group of Peel and his friends.
Pen and pencil; roy., 9⅝ × 15½ in.
Political sketches, No. 869.
On June 25 the Government finally carried the Corn Bill, but were defeated on the second reading of the Coercion Bill. Peel announced, on June 29, that he had resigned, and that Russell had undertaken to form a Government.

271. MEDEA, HAVING DESTROYED HER CHILDREN, VANISHES IN A CHARIOT DRAWN BY WINGED DRAGONS. Peel as Medea, with Bright and Cobden as the dragons.
Rough pen and pencil sketch; roy., 8½ × 10⅝ in.
Political sketches, No. 870.
Peel's last speech as minister contained a celebrated panegyric of Cobden, for whom, rather than for himself, he claimed the merit of the Corn Bill.

272. *Ob.* THE FALL OF CÆSAR. Peel as Cæsar falling at the base of Melbourne's statue, struck by Bentinck, Disraeli, Russell, and Cobden, to the last of whom he cries *Et tu, Brute.*
Pen and pencil; roy., 10 × 16½ in.
Political sketches, No. 872.

Rev. THE SAME SUBJECT.
Pen and pencil.

273. *Ob.* SPARRING: A SET-TO WITHOUT THE GLOVES. Lord G. Bentinck and Lord Lyndhurst sparring, the former supported by Stanley and Disraeli, the latter by Brougham and Ripon.
Pen and pencil; roy., 8 × 13¾ in.
Political sketches, No. 874.
Lord Lyndhurst was accused by Bentinck, August 18, in a violent speech, of having made an exchange with Lord Ripon of an Indian judgeship for a living on Lord Ripon's estate. Lyndhurst replied next night in the House of Lords in a speech of extreme power and bitterness.

Rev. THE SAME SUBJECT.

[1847.]

274. *Ob.* POKING THE OLD LION. Palmerston as a keeper poking the British Lion, who is absorbed in devouring the Free Trade just given him, and explaining to the Queen that he wants rousing.
Pen and pencil; roy., 10½ × 14½ in.
Political sketches, No. 875.
Palmerston returned to the Foreign Office with the change of Government, and almost immediately two disturbing incidents occurred. The first was the simultaneous marriage, on Oct. 10, 1846, of the Spanish Queen to the Duke of Cadiz, and the Infanta to the Duc de Montpensier, brought about by French intrigues, against the pledges given by Louis Philippe (see note on No. 288); the second was the handing over of Cracow to Austria by the Northern Powers, in violation of the Treaty of Vienna, by which its independence had been secured. These events caused great indignation in England, and the first estranged us from France.

Rev. AN INTERESTING GROUP: "MISFORTUNE MAKES US ACQUAINTED WITH STRANGE BED-FELLOWS." Lord Lincoln, Peel, Disraeli, Lord George Bentinck, and Smith O'Brien sitting together on the Opposition benches.
Pen and pencil.
Political sketches, No. 876.

275. A LESSON IN ELOCUTION: A PROFESSOR ENFORCING HIS PRECEPTS BY EXAMPLE. Mr. Roebuck giving a lesson to Lord G. Bentinck; Disraeli looking on.
Pen and pencil; roy., 8⅞ × 13⅜ in.
Political sketches, No. 877.

276. *Ob.* A NEW WAY TO DRIVE OVER AN OLD ROAD. John Russell driving an Irish car, with Bentinck and Inglis seated on it.
Pen and pencil; roy., 9¾ × 11⅞ in.
Political sketches, No. 878.
The famine in Ireland now absorbed all the attention of the Government. Lord G. Bentinck proposed as a remedial measure a loan of sixteen millions for construction of Irish railways.

Rev. RATHER SHARP PRACTICE IN DIPLOMACY; OR, A CURIOUS ILLUSTRATION OF THE 'ENTENTE CORDIALE.' Guizot announcing to Lord Normanby, the English Ambassador at Paris, the Spanish marriages; Louis Philippe listening behind a screen.
Pen and pencil.
Political sketches, No. 879.
Guizot had engaged that the two Spanish marriages should not take place at the same time; after the event he explained that he meant they should not take place *together*.

277. *Ob.* THE FATES. Sir Charles Wood, Chancellor of the Exchequer, with Sir F. T. Baring and Mr. Goulburn, late Chancellors, cutting the thread of Lord G. Bentinck's Irish Railway Bill.
Pen and pencil; roy., 9½ × 12 in.
Political sketches, No. 880.
The Irish Railway Bill was thrown out in February.

Rev. STUDIES FOR THREE SUBJECTS. 'An Interesting Group,' 'A Lesson on Elocution,' and 'Poking the Old Lion.'
Pencil.

278. *Ob.* PERSEUS FLYING TO THE RESCUE OF ANDROMEDA. Lord George Bentinck on a winged horse flying to the rescue of Ireland, threatened by the dragon, Famine.
Pen and pencil; roy., 9½ × 15½ in.
Political sketches, No. 881.

Rev. THE CENTAUR NESSUS CARRYING OFF DEIANEIRA. A parody of Guido's picture; Lord G. Bentinck carrying off Ireland, while John Russell, as Hercules, draws his bow on the further bank.
Pen and pencil.
Political sketches, No. 883.

279. TELEMACHUS AND MENTOR. Lord Lincoln (Telemachus) walking with Peel (Mentor).
Pencil; roy., 9⅜ × 7½ in.
Political sketches, No. 882.

280. *Ob.* RATHER A DANGEROUS KIND OF HUG. Louis Philippe embracing the Russian bear, Bunsen and Palmerston looking on.
Pencil; roy., 9 × 12⅜ in.
Political sketches, No. 885.
In March, the Emperor of Russia placed a sum of two millions in the hands of the Bank of France.

Rev. UNPUBLISHED SKETCH. The Duke of Wellington's horse appearing to Lord Morpeth in a nightmare.
Pen sketch.
About this time the equestrian statue of the Duke was set up on the archway opposite Apsley House.

281. THE SEVEN BOLD SWABIANS WHO SALLIED FORTH WITH ONE SPEAR. Messrs. Duncombe, Gisbourne, Hindley and Bright, with Sir Charles Napier and Colonel Sibthorp, attacking a hare with a single spear.
Pen and pencil; roy., 7⅜ × 12⅝ in.
Political sketches, No. 886.
This refers to the attack made on the Education proposals of the Government.

282. ALARMING CASE OF INDIGESTION; THE DOCTOR CALLED IN. Sir Charles Wood, the Chancellor of the Exchequer, feeling the pulse of John Bull, who complains of 'a tightness all over.'
Pen and pencil; roy., 10¼ × 9¾ in.
Political sketches, No. 887.
During 1847 the money market was for long in a state of panic, and much of the distress was attributed to Peel's Bank Act of 1844, which imposed a limit on the issue of paper by the Bank of England.

283. A FANCY BALL, WINDING UP WITH SIR ROGER DE COVERLEY. Rough sketch of a crowd of figures, among which Peel alone is recognisable.
Pencil; roy., 7½ × 13¼ in.
Political sketches, No. 888.

284. THE SAME SUBJECT. Prominent politicians of all parties, headed by the three chiefs Russell, Peel, and Bentinck, dancing 'Sir Roger.'
Pen and pencil; roy., 7¼ × 14 in.

285. THE STATE WAGGON IN DIFFICULTIES. John Russell walking by the heavily-loaded waggon, from which Sir Charles Wood proposes to throw off the topmost bale (Peel's Bank Charter Act).
Pen and pencil; roy., 10⅛ × 17⅜ in.
Political sketches, No. 889.
Peel's Bank Act was suspended on Oct. 25.

286. A STUDY FOR A CAIUS MARIUS SITTING AMIDST THE RUINS OF CARTHAGE. Peel sitting on the fallen column of his Bank Act, amidst the ruins of Protection, Cobden looking on.
Pen and pencil; roy., 8 × 10⅞ in.
Political sketches, No. 890.

287. UNHAPPY GHOSTS WANDERING ON THE BANKS OF STYX. Macaulay, Sir John Hobhouse, Mr. Hawes, Mr. Wyse, and Colonel Fox, walking disconsolately on the banks of Styx, followed by Roebuck, tearing his hair, while Charon (John Bull) shoves off for Elysium with John Russell and his colleagues.
Pen and pencil; roy., 8¾ × 14⅜ in.
Political sketches, No. 891.
These 'ghosts' were members rejected at the dissolution of Parliament in 1847.

288. 'THE MASK OF COMUS,' AS NOW BEING PERFORMED AT THE THEATRE ROYAL, MADRID. Comus (Louis Philippe) pressing a cup of wine on the unwilling Queen of Spain, behind whom cowers her husband in the form of an ass; Narvaez, the Duke and Duchess of Montpensier, and Queen Christina are gathered round with heads like those of various beasts; at some distance, Palmerston and Mr. Bulwer, the English Envoy.
Pen and pencil; roy., 10½ × 15¼ in.
Political sketches, No. 892.
The Queen of Spain had been forced by France to marry the Duke of Cadiz, in expectation that the marriage would have no issue, and that the succession would devolve on her sister, who had been married to Louis Philippe's son, the Duc de Montpensier, thus making Spain an appanage of France. The Queen was also forced to take Narvaez for her minister; she was allowed no personal freedom; and it was suspected that her mother, Queen Christina, was bent on her destruction.

289. A BRUMMAGEM DON QUIXOTE. Mr. Muntz, member for Birmingham, preparing to tilt at the 'Times'; Mr. Spooner, as Sancho Panza, aghast at his leader.
Pen and pencil; roy., 9⅞ × 15¾ in.
Political sketches, No. 893.

290. ANOTHER ST. SEBASTIAN, SHOT AT BY CRUEL ARCHERS. John Russell tied to the Treasury tree and shot at by Mr. Muntz and his followers.
Pen and pencil; roy., 9½ × 13 in.
Political sketches, No. 894.

[1848.]

291. *Ob.* ROWING IN THE SAME BOAT. John Russell, Wood, Lord Grey, and Sir George Grey rowing in stormy weather a boat, steered by Peel, while Goulbourn bails out the water.
Pencil; roy., 9 × 13½ in.
Political sketches, No. 895.
The Government proposed an addition of 2 per cent. to the Income-tax, which had been instituted by Peel.

Rev. UNHAPPY GHOSTS WANDERING ON THE BANKS OF STYX. An unpublished second version of the subject described above (No. 287). Charon is here putting back to take in Mr. Hawes, while the others regard him with grief and envy.
Pencil.

292. *Ob.* AN OLD COASTGUARD, LOOKING OUT. Wellington on the edge of a sea-cliff, scanning the horizon through a glass, and pointing out a strange sail, at which Lord Ellesmere exhibits great alarm.
Pen and pencil; roy., 10 × 12¾ in.
Political sketches, No. 897.
The inadequate state of the national defences was a subject to which the Duke of Wellington had recently called public attention.

Rev. THE OLD DONKEY TURNED RESTIVE AT LAST. John Russell telling Sir Charles Wood to clap the extra bale on the back of the donkey (John Bull), already restive under his burdens.
Pencil.
Political sketches, No. 896.
Another allusion to the proposed extra income tax.

293. AN OLD COASTGUARD. Small study for the subject described above.
Pencil; roy., 4½ × 6 in.

294. *Ob.* COMMON SENSE VERSUS PRECEDENT. Francis Baring attacking John Russell, who takes refuge behind the statue of Pitt. John Bull cheers on Baring.
Pen and pencil; roy., 10⅜ × 15¼ in.
Political sketches, No. 898.
Russell pleaded Pitt's example for imposing the income tax. Baring's speech in the debate was a serious blow to the Government.

Rev. MATERIALS FOR A STRONG AND ADHESIVE GOVERNMENT. Groups of members of the Opposition in the lobby, differing and discordant on everything but their antagonism to the Government. Bentinck, Muntz, and Cobden are prominent at the l., Bright, Disraeli, and Sibthorp at the r.
Pen and pencil.
Political sketches, No. 899.

295. A SCENE FROM THE FARCE OF 'THE CRITIC.' Cobden as Sir Christopher Hatton asking Sir Walter Raleigh (Wellington), 'What mean these mighty armaments?' Lord Ellesmere as Puff, Russell as Dangle, and Disraeli as Sneer, looking on; John Bull behind as the eavesdropping Beefeater.
Pen and pencil; roy., 9¼ × 14⅜ in.
Political sketches, No. 900.
Early in 1848 Cobden made a speech at Manchester, ridiculing and attacking Wellington's effort to draw attention to the state of the country's defences.

296. THE SAME SUBJECT. Slightly modified.
Pen and pencil; roy., 9⅜ × 12¼ in.

297. THE SAME SUBJECT. Small study, with Peel substituted for Russell.
Pencil; roy., 4⅝ × 6⅛ in.

298. THE MODERN DELUGE; AFTER RAPHAEL. The crowned heads of Europe struggling in the rising waters of Revolution, while the Ark of the British Constitution rides safe.
Pen and pencil; roy., 9⅞ × 15⅛ in.
Political sketches, No. 901.
In February Louis Philippe was suddenly put to flight by a revolution, and a Republic proclaimed. This proved the signal for similar insurrections in Austria, Italy, Germany, Hungary, and other countries; England, almost alone, being unshaken and undisturbed, except by the Chartist and Irish risings, both abortive.

299. THE RIVALS: 'EXTREMES MEET.' Feargus O'Connor sitting in the House of Commons with his hand on the Charter; Henry Drummond sitting next him and regarding him with intense suspicion.
Pencil; roy., 8¾ × 10⅜ in.
Political sketches, No. 902.
Feargus O'Connor presided at the great Chartist meeting on Kennington Common, April 10, and presented the Charter to the Commons in the evening. Drummond was an independent Tory of the extreme kind, attacking the Government from precisely the opposite standpoint.

300. THE HARPIES ATTACKING THE DAUGHTERS OF PANDARUS. (After Flaxman) Bentinck, Disraeli, and Stanley, as Harpies, attacking John Russell, Lord Grey, and Mr. Hawes, who stand in a close embrace.
Pen and pencil; roy., 9⅜ × 12⅝ in.
Political sketches, No. 903.
During the debate on the Sugar Duties, a ferocious attack was made by Bentinck and Disraeli in the Commons, and by Stanley in the Lords, on Russell, Grey, and Hawes, who were accused of suppressing documents.

301. A STRONG CASE FOR SHORTENING THE HOURS OF LABOUR. John Russell heading a deputation of ministers to Lord Ashley, asking for a fourteen or even fifteen hours' Bill for them.
Rough pen and pencil sketch; roy., 9⅛ × 13½ in.
Political sketches, No. 904.
The session ending September 5 was the longest and most tedious on record, and all night sittings were frequent.

302. THE SAME SUBJECT. Small study.
Pencil; roy., 7¼ × 8⅜ in.

[1849.]

303. A PARLIAMENTARY SOUVENIR, No. 2. Whole length profile portrait of Charles Buller, who died 29 November, 1848, in his forty-first year.
Pencil; roy., 11⅞ × 6½ in.
Political sketches, No. 906.

304. THE SAME SUBJECT. Two studies.
Pen and pencil; roy., 7⅛ × 14¼ in.

305. *Ob.* THE FINANCIAL BOBADIL. Cobden explaining how easily ten millions could be produced by cutting down the Army and the Navy; Joseph Hume follows the calculations on his fingers, and Bright and others take notes at a table.
Pencil; roy., 10¼ × 14¼ in.
Political sketches, No. 907.
Cobden had worked up a great agitation in favour of economy, and the Government in consequence felt obliged to make reductions.

Rev. THE SAME SUBJECT.
Pen and pencil.

306. *Ob.* THE SAME SUBJECT.
Pencil; roy., 5⅞ × 8 in.

Rev. STUDIES OF COSTUME. Two figures of nuns, and other studies.
Pencil.

307. *Ob.* THE FABLE OF THE HORSE AND THE ASS. The horse (Ulster), with a light burden, objecting to taking some of the heavy burden carried by the ass (Connaught); the countryman (John Russell) threatens the horse with a stick. (Also a pen sketch of Sir Charles Napier.)
Slight pencil sketch; roy., 9⅛ × 12 in.
Political sketches, No. 908.
In February the Government decided to revise local taxation in Ireland, and proposed a rate applicable to all Ireland.

Rev. AN OLD SO'GER, IN MARCHING ORDER. Sir Charles Napier marching off with his sword over his shoulder and a bundle slung on it. (With a study of the Duke of Wellington.)
Pen and pencil.
Political sketches, No. 909.
The battle of Chillianwallah, in which the British losses were very severe, took place on Jan. 13, and greatly discredited the Commander-in-Chief, Lord Gough. It was therefore decided to send out Sir Charles Napier.

308. *Ob.* CINCINNATUS AGAIN, OR THE PROPHECY FULFILLED. Sir Charles Napier as Cincinnatus at the plough, and Wellington, with the East India Company's Directors, as Senators come to ask him to fight again.
Pencil; roy., 9⅞ × 15⅝ in.
Political sketches, No. 911.
Napier took a day to consider the offer made him.

Rev. THE SAME SUBJECT.
Pen.

309. *Ob.* THE SIBYL PRESENTING THE MYSTERIOUS WRITINGS TO TARQUIN. Disraeli as the Sibyl, presenting his resolutions to Tarquin (John Russell, surrounded by ministers), who rejects them cheerfully.
Pen and pencil; roy., 9½ × 13⅞ in.
Political sketches, No. 910.
On July 2 Disraeli moved for a Select Committee to inquire into the state of the nation, and augured from present distresses a disastrous future. It was a last effort for the bringing back of Protection, and was negatived by a large majority.

Rev. THE IRISH PROBLEM. Peel and Russell standing on the bank of a stream of misery and turbulence which threatens to swamp them. Peel proposes that they should boldly ford it.
Pencil.
Political sketches, No. 912.
In March Peel made a great speech, elaborating his views of Irish relief, and afterwards had a conference with Lord Clarendon, the Lord Lieutenant.

310. *Ob.* CONCERT MONSTRE, OR MUSICAL CONGRESS EXTRAORDINARY. (AFTER HOGARTH, 100 YEARS.) John Bull at his window, trying to play a Free Trade fantasia, but deafened by the uproar and quarrelling in the street, where republicans of France, Italy, and Germany are beating drums, blowing trumpets, and flourishing weapons.
Pen and pencil; roy., 10⅝ × 14⅝ in.
Political sketches, No. 913.

Rev. A SCENE FROM MACBETH; UNPUBLISHED SKETCH. John Russell as Macbeth holding the daggers; Disraeli as Lady Macbeth.
Pen and pencil.

311. *Ob.* BREAKING COVER; A DESPERATE STRUGGLE FOR THE LEAD. Lord Grey riding after the hounds; Stanley's horse goes lame and Grey rides off. (In the lithograph they are jumping a ditch, and Stanley leaps short; Disraeli appears behind.)
Pen and pencil; roy., 9 × 13 in.
Political sketches, No. 914.

Rev. A SCENE FROM MACBETH. The subject described above, No. 310 (*Rev.*).
Pen.

312. *Ob.* THE ASS AND THE SICK LION. Lord Campbell as the ass flinging up his heels at Lord Lyndhurst.
Pen and pencil; roy., 8 × 12½ in.
Political sketches, No. 915.

Rev. THE MAN WOT WHIPS THE HOUSE OUT. Portrait of Lord Marcus Hill.
Pen and pencil.
Political sketches, No. 916.

[1851.]

313. *Ob.* NEW ILLUSTRATION OF 'HUDIBRAS' (AFTER HOGARTH). John Russell (Hudibras) and Dr. Cumming (Ralpho) setting forth on their campaign against Popery. John Bull bows to Russell, and in so doing upsets Ireland's apple-stall.
Pen and pencil; roy., 9½ × 13⅝ in.
Political sketches, No. 917.
In 1850 the Pope appointed Roman Catholic bishops in England, and on Nov. 4 Lord John Russell wrote a letter to the Bishop of Durham vehemently condemning the Pope's action. This letter further inflamed the Protestants.

Rev. THE SAME SUBJECT.
Pen and pencil.

314. THE SAME SUBJECT.
Pencil; roy., 9½ × 13½ in.

[315–335.] Unpublished subjects.

315. *Ob.* OH, YOU UNGRATEFUL MAN! George IV. on a sofa, receiving Wellington in ill-humour; Lady Conyngham upbraids the King for his ingratitude. Inscribed *Oh, you ungrateful man!*
Pencil; roy., 9⅝ × 14¼ in.

Rev. JOHN BULL SICK. John Bull ill, attended on one side by Lord Sidmouth and on the other by Lord Eldon, while another minister kneels beside him; Wellington and Peel in the background.
Pencil.

316. *Ob.* Lord Sidmouth kneeling beside Lord Eldon.
Pencil; roy., $6\frac{3}{4} \times 9\frac{1}{2}$ in.

Rev. Sir James Scarlett talking with Mr. Brougham.
Slight pencil sketch.

317. *Ob.* Scarlett talking with Brougham. Inscribed *A Pair of Simpletons.*
Pencil; roy., $8\frac{1}{8} \times 5\frac{1}{8}$ in.

Rev. Sketches of Pirates.
Pencil.

318. The Three-headed Monster. Wellington, mounted on the British Lion, charging Cerberus, who wears the heads of the Duke of Cumberland, Lord Eldon, and another.
Pencil; roy., $8\frac{1}{2} \times 13$ in.

319. *Ob.* Penelope. The Queen seated pensively at a table, round which sit Melbourne, John Russell, and Morpeth; other figures roughly indicated. On the mount is written *Penelope.*
Pencil; roy., $10\frac{1}{4} \times 14\frac{5}{8}$ in.

Rev. A Gentleman on Horseback.
Pen and pencil.

320. An Awkward Squad. Disraeli and the Young England party as recruits; a study for the subject described above, No. 222 (*Rev.*).
Pen and black chalk; roy., $7\frac{3}{8} \times 11\frac{3}{4}$ in.

321. A Wedding interrupted. The wedding of Peel and O'Connell interrupted by the fainting of Sir R. Inglis, who is supported by Colonel Sibthorp and another.
Rough pen sketch; roy, $9 \times 13\frac{3}{8}$ in.
Doubtless an allusion to the Maynooth grant and the vehement outcry against Peel on that occasion. See above, note on No. 249 (*Rev.*).

322. Orpheus putting Cerberus to Sleep. Lord Derby lulling the three-headed Cerberus (Cobden, Graham, and Russell).
Pen and pencil; roy., $8\frac{3}{8} \times 11\frac{1}{4}$ in.
On forming his Government in 1852, Lord Derby, who as Lord Stanley had led the Protectionists, conciliated the Free Traders.

323. Venus protecting Æneas from Diomede. Venus is represented by Brougham, Æneas by Palmerston; Diomede is possibly Lord Stanley.
Rough pen sketch; roy., $9\frac{5}{8} \times 12\frac{7}{8}$ in.

324. A Game at Knock-'em Downs. Sir James Graham throwing at the sticks set up by John Russell, who is looking on with anxiety, attended by W. J. Fox and Sir John Pakington; Disraeli stands r., and Gladstone l., behind Graham.
Pen and pencil; roy., $10\frac{3}{8} \times 16$ in.

325. *Ob.* The same Subject.
Pen; roy., $9\frac{3}{8} \times 16$ in.

Rev. The same Subject.
Pen.

326. Figure of Sir James Graham. Study for the same subject.
Pencil; roy., $9\frac{3}{4} \times 6\frac{5}{8}$ in.

327. Struck speechless—on the Point of Dissolution. The Commons, headed by Peel and Russell, following the Speaker out of the House.
Pencil; roy., 9×16 in.

328. The Three Graces. Disraeli, and two others.
Pen and pencil; roy., $9\frac{1}{2} \times 6\frac{1}{4}$ in.

329. Roebuck and Graham bowing to each other. Roebuck in Court dress.
Pencil sketch; roy., 5×6 in.

330. *Ob.* THE DUKE OF WELLINGTON ON HIS CHARGER, LED BY PEACE.
Pen sketch; roy., 6½ × 9¼ in.

Rev. THE SAME SUBJECT.
Pen.

331. *Ob.* THE DUKE OF WELLINGTON CARRIED IN TRIUMPH BY BOY GENII.
Pencil; roy., 9⅜ × 12½ in.

Rev. MAKE WAY FOR THE SPEAKER. Study for the subject described above, No. 35.
Rough pencil sketch.

332. A SKETCH AT BRIGHTON. William IV., Queen Adelaide and suite riding. The same subject as that described above, No. 55 (*Rev.*).
Red chalk; roy., 9 × 19½ in.

333. A MAD COW IN A FIELD. Two other cows rushing away, and the herdsman standing aghast.
Pencil; roy., 9¼ × 14⅝ in.

334. TWO FIGURE STUDIES. A farmer standing, seen from behind, and a man in a cap sitting on a low seat.
Pencil; roy., 4⅞ × 3⅞ in.

335. THE KING'S PIPER. In Highland uniform, playing the bagpipes.
Pencil (torn); roy., 14 × 8½ in.

336. AN OFFICER OF THE 'BLUES,' standing by his charger, with his hand on the saddle.
Pencil sketch (torn); roy., 9¼ × 7¼ in.

[337–404.] Portrait Sketches of known Personages in Alphabetical Order.

337. LORD ABERDEEN. On horseback, riding r.
Pencil; roy., 7 × 8¾ in.

338. ARCHBISHOP BERESFORD. Lord John George Beresford (b. 1773, d. 1860), Archbishop of Armagh and Primate of all Ireland, on horseback, riding l.
Black chalk sketch, rubbed; roy., 8 × 10⅜ in.

339. THE DUKE OF BRUNSWICK. On horseback, riding r., a gun in his hand.
Sepia and pen; roy., 10⅛ × 12⅞ in.

340. SIR FRANCIS BURDETT. On horseback, riding r.
Black chalk sketch, rubbed; roy., 9⅞ × 12 in.

341. SIR FRANCIS BURDETT. Riding r.
Pencil sketch; roy., 7¼ × 9⅜ in.

342. *Ob.* GEORGE CANNING. Standing at the Treasury table, speaking.
Pencil; roy., 7⅜ × 4⅜ in.

Rev. A BOY ON A PONY.
Pencil.

343. ADMIRAL SIR EDWARD CODRINGTON. The victor of Navarino, riding r.
Pen and pencil; roy., 9 × 11⅜ in.

344. THE SAME. Riding l.
Black chalk; roy., 8⅞ × 9¾ in.

345. *Ob.* THE DUKE OF CUMBERLAND AND HIS SON. The Duke of Cumberland and his son, Prince George, on horseback.
Pencil; roy., 9 × 11¾ in.

Rev. MLLE. SONTAG; AND THE DUKE OF WELLINGTON. Whole length of Mlle. Sontag, singing; and two studies of Wellington in profile.
Pencil.

346. *Ob.* Lord Denman. On horseback, riding r. Thomas, 1st Baron Denman (b. 1779, d. 1854), was Lord Chief Justice 1832-1850. He was judge in the Stockdale case (see above, No. 125) and other famous trials.
Pen and pencil; roy., 9⅛ × 12 in.

Rev. George, 6th Earl of Chesterfield. Riding r.
Pencil.

347. Count d'Orsay. On horseback, riding l.
Pencil; roy., 9⅛ × 10⅛ in.

348. The same. Riding r.
Black chalk on drab paper, touched with white; roy., 8⅛ × 10⅛ in.

349. The same. Riding r.
Black chalk on grey paper, touched with white; roy., 9⅜ × 11¼ in.

350. The Duke of Dorset (?). Riding l.
Black chalk; roy., 9⅜ × 11⅝ in.

351. *Ob.* Lord Eldon. Rising from his seat to call *One cheer more!*
Black chalk; roy., 6⅞ × 5¼ in.

Rev. A Study. Study of a man looking out of a window, his head resting on his arms.
Pencil.

352. Lord Ellenborough. Riding l.
Black chalk; roy., 9¼ × 11 in

353. The same. Riding l.
Pencil; roy., 7¼ × 9⅛ in.

354. The same. Riding l.
Black chalk on drab paper; roy., 9¼ × 12⅜ in.

355. The same. Riding l. Drawn at a later date than the preceding sketches.
Black chalk on drab paper, heightened with white; roy., 8⅛ × 10⅞ in.

356. Prince Esterhazy. Riding r.
Black chalk, rubbed; roy., 9¼ × 11 in.

357. The same. Riding r.
Pencil; roy., 7⅛ × 9⅜ in.

358. *Ob.* Lord Eversley. Charles Shaw-Lefevre, Viscount Eversley, b. 1794, Speaker 1839-1857, d. 1888; riding r.
Pen and pencil; roy., 10 × 13 in.

Rev. The same.
Pen and pencil.

359. Albany Fonblanque. Riding l. Fonblanque (b. 1793, d. 1872) had great influence in his day as editor of the 'Examiner.'
Pen and pencil; roy., 8⅛ × 10¼ in.

360. George IV. at Ascot. Two studies of head and shoulders in profile, looking l.
Pencil; roy., 9⅜ × 6½ in.

361. *Ob.* George IV. driving. The king alone in a landaulette, driving a pair of ponies.
Pencil; roy. (irregularly cut), 9 × 14⅝ in.

Rev. Death of George IV. George IV. dying in a room at the background; in the anteroom, Wellington and the Duke of Cumberland are trying to prevent Death from passing a screen against the door.
Pencil.

362. Charles, 2nd Earl Grey, the Prime Minister. Riding l.
Black chalk on drab paper, heightened with white; roy., 9⅞ × 11¼ in.

363. ALEXANDER, 10TH DUKE OF HAMILTON. Riding l.
Black chalk; roy., 10⅛ × 12 in.

364. SIR HENRY HARDINGE. W.L., walking l.
Pencil; roy., 10½ × 5⅝ in.

365. LORD HILL. Riding l.
Pencil; roy., 9½ × 11¼ in.

366. JOSEPH HUME, M.P. Riding r.
Black chalk on grey paper; roy., 9⅞ × 12¼ in.

367. WILLIAM HUSKISSON, M.P. W.L., making a speech in the House of Commons.
Pencil; roy., 8¼ × 5⅝ in.

368. GEORGE CHILD-VILLIERS, 5TH EARL OF JERSEY. Riding r. With a second study of the head and shoulders in three-quarter face.
Pencil and black chalk; roy., 9⅛ × 11⅝ in.

369. *Ob.* EDMUND KEAN. Kean as Sir Giles Overreach (?), whole length; a rough sketch; and head of a gentleman unknown.
Pencil; roy., 9⅝ × 11⅛ in.

Rev. LISTON IN A PLAY WITH CHINESE CHARACTERS. A scene from a play with Liston as a European addressing a Chinese officer; soldiers behind.
Pen and pencil.

370. MISS FANNY KEMBLE AS JULIET. She is sitting on her balcony.
Pencil; roy., 8⅝ × 6¾ in.

371. *Ob.* THE SAME SUBJECT. In the same attitude as in the preceding sketch.
Pencil; roy., 8⅝ × 9⅝ in.

Rev. A LITTLE GIRL.
Pencil.

372. THE SAME SUBJECT. W.L., holding a dagger.
Pencil; roy., 8⅝ × 6½ in.

373. JOHN LISTON. Head and shoulders.
Pencil; roy., 4⅞ × 3⅞ in.

374. LISTON, IN VARIOUS CHARACTERS. Five studies of Liston, in four apparently representing the same character.
Pencil; roy., 11 × 7⅞ in.

375. CHARLES WILLIAM VANE, 3RD MARQUIS OF LONDONDERRY. Riding r.
Black chalk, rubbed; roy., 9⅛ × 11⅝ in.

376. THE SAME. Riding r.
Pencil; roy., 7⅝ × 9 in.

377. THE SAME. Riding r.
Black chalk on drab paper, heightened with white; roy., 9¼ × 10¼ in.

378. LORD LYNDHURST. H.L., in Chancellor's robes.
Pencil; roy., 6 × 3¾ in.

379. THE GRAND DUKE MICHAEL OF PRUSSIA, RIDING WITH THE PRINCE CONSORT AND OTHERS. The Grand Duke and Prince Albert riding side by side towards the r., Wellington and another nobleman beyond, and two other figures following.
Black chalk and pencil; roy., 11⅜ × 17⅞ in.

380. *Ob.* THE SAME SUBJECT.
Pencil; roy., 9¾ × 15½ in.

Rev. CAIUS MARIUS SITTING AMIDST THE RUINS OF CARTHAGE. Lord John Russell sitting amid the ruins of his popularity and of his policy. Published November, 1842.
Pencil and charcoal sketch.
Political sketches, No. 745.

381. Bernard Edward Howard, 12th Duke of Norfolk. Riding r.
Pen and black chalk; roy., 9 × 10¾ in.

382. *Ob.* Daniel O'Connell. H.L., in profile, looking l.
Pencil; roy., 9 × 7 in.

Rev. Lord Lyndhurst. W.L., in Chancellor's robes, standing by the Woolsack.
Pencil.

383. James Pattison, M.P. Riding l.
Pencil; roy., 9 × 7⅞ in.
James Pattison (b. 1786) was Liberal Member for London, 1835–40.

384. The same. Riding l.
Pencil; roy., 8⅝ × 9⅝ in.

385. Sir Robert Peel. W.L., seated, looking l. An early portrait, about 1830.
Pencil; roy., 7⅝ × 4 in.

386. The same. T.Q.L., speaking in the House of Commons; probably about 1840.
Pen; roy., 10¾ × 9⅞ in.

387. The same. On horseback, riding l. Drawn towards the end of Peel's life.
Black chalk; roy., 8¾ × 10⅝ in.

388. John Rolle, Baron Rolle. Riding l.
Black chalk on drab paper, touched with white; roy., 9⅛ × 10½ in.

389. The same. Riding l.
Black chalk on drab paper; roy., 8⅞ × 9¾ in.

390. The same. Riding l.
Pencil; roy., 7⅛ × 9 in.

391. The same. Riding r.
Black chalk; roy., 9¼ × 12⅝ in.

392. Lord John Russell. Riding r.
Pen and pencil; roy., 9⅛ × 12¾ in.

393. *Ob.* The same. Riding l.
Pencil; roy., 8¼ × 10½ in.

Rev. The same. Riding r.
Pencil.

394. John Henry Manners, 5th Duke of Rutland. Riding r.
Pencil; roy., 9⅜ × 9¾ in.

395. Michael Sadler, M.P. W.L., making a speech, with r. hand lifted.
Pencil; roy., 8⅝ × 5⅝ in.

396. John Charles Spencer, 3rd Earl Spencer. Better known as Lord Althorp. Riding l.
Black chalk; roy., 10 × 11½ in.

397. Lord Templetown. Riding r.
Black chalk; roy., 9½ × 11 in.

398. Sir Frederick Trench. Riding r.
Pen and red chalk; roy., 9¼ × 12½ in.

399. The Duke of Wellington. W.L., speaking in the House of Lords as Prime Minister (1829 or 1830). Lyndhurst and other Peers are slightly sketched in behind him.
Pencil; roy., 8¾ × 7 in.

400. *Ob.* Wellington returning from a Review. Alone in his landaulette driving a pair of horses.
Black chalk sketch; roy., 10½ × 15 in.

Rev. Robert Henry Herbert, 12th Earl of Pembroke. Riding l.; with another equestrian portrait.
Pen and pencil.

401. The Duke of Wellington (?). Riding r., bareheaded, a baton in his hand.
Black chalk; roy., 9 × 10⅝ in.

402. John Fane, 10th Earl of Westmoreland. Riding l.
Black chalk, rubbed; roy., 9 × 11⅛ in.

403. The same. Riding l.
Pencil; roy., 7¼ × 9 in.

404. *Ob.* The same. W.L., in profile; unfinished.
Pencil; roy., 7⅛ × 5 in.

Rev. Portrait of a Gentleman. H.L., full face.
Pencil.

[405-411.] Unidentified portraits.

405. A Gentleman. Riding r.
Pencil; roy., 6⅞ × 9⅛ in.

406. A Gentleman. Riding r.
Pencil; roy., 7¼ × 9⅛ in.

407. A Gentleman.
Black chalk; roy., 9 × 11⅝ in.

408. A Gentleman. Riding l.
Black chalk, rubbed; roy., 9½ × 11⅝ in.

409. A Gentleman. Riding r.
Black chalk; roy., 8⅝ × 11½ in.

410. A Lady. Riding r.
Black chalk; roy., 8⅝ × 10⅛ in.

411. A Lady and Gentleman riding together.
Pen and pencil; roy., 10⅛ × 14 in.

All purchased December, 1882.

DOYLE, Richard (b. 1824, d. 1883). Water-colour painter, caricaturist, and book illustrator; born in London; pupil of his father, John Doyle; remarkable for the precocity of his very original gift; contributed 1843–1850 to 'Punch,' for which he designed the cover; from 1850 occupied with book-illustrations and water colours, chiefly fairy and romantic subjects, in which his charming fancy and frolicsome invention specially excelled.

1. The Knight and the Spectre. The shores of a lake. A knight in armour, riding from the r., pulls up in terror and averts his face from an apparition in floating robes rising before him in pallid moonshine from the reedy water; a dog hides trembling between the horse's legs, another bounds away; the horned moon is setting over the mountains l.
Water colours; roy., 5⅞ × 13⅝ in.

2. The Dragon of Wantley. A boulder-strewn hillside, along which, among ash-trees, the winged monster drags its enormous length, rearing its crest angrily at the r., as a knight appears with sword and shield at the top of the ridge l.
Water colours; roy., 9⅞ × 17⅞ in.

3. The stolen Kiss. A lady sleeping on a sofa by a window, through which appear a lawn and lake and trees; a boy stealing up l. bends over to kiss the lady's forehead.
Water colours; roy., 6⅝ × 9⅞ in.

4. On the Way to War. A high bridge of a single arch spanning a stream which flows into the foreground; from a castle on the heights r., an army comes down a winding path through a village and crossing the bridge enters a wood l.; the pale flush from the dawn bathes the hill-side, and strikes on the armour and pennoned lances.
   Water colours; imp, 13⅝ × 19¾ in.

5. Four on one mount, imp., viz.:—
   (*a*) (*b*) View at Ardichie, Scotland. Two sheets of a sketch-book, forming a continuous view of purple mountains at evening seen across the waters of a lake. Inscribed *Ardichie, after dinner effect.*
   Water colours; imp., (each) 4½ × 9⅝ in.

   (*c*) (*d*) Loch Quoich, Invernessshire. A continuous view in two sheets of the waters of the loch shut in on all sides by purple hills, backed with white clouds; in the foreground r., a garden bordering the loch and herons on the beach. Inscribed *Loch Quoich, from drawing-room window.*
   Water colours; imp., (each) 4½ × 9⅝ in.

6. Under the Dock Leaves; an autumnal Evening's Dream. The sloping banks of a small stream, thickly grown with willows; between tree-stems on the further bank l., the sunset light comes scattered through the foliage and plays on a great bed of dock plants in the foreground; in and out of the tall stalks and under the luminous or shady leaves, a whirling dance of elves and fairies, winged and clothed in radiant colours, with joined hands and laughing faces, comes floating from the blue haze over the stream: a kingfisher flies startled from the bank. Signed with monogram and dated 1878.
   Water colours; ant., 10⅝ × 30⅝ in.

7. A Sheet of Sketches; Fairy Tale Designs. An elf afloat in a water-lily; a fairy prince making love to a fairy princess, seated on a toadstool, and the same subject differently treated; a fairy combing her hair before a mirror; girl-fairies dressing baby-elves; elves marching to battle; fairies riding on birds; and other slight sketches and fancies.
   Pen and pencil; roy., 9⅝ × 13⅜ in.
   Studies for 'In Fairy Land, by R. Doyle, with a poem by W. Allingham,' London, 1870: a book in which two of the subjects, the 'Fairy Prince's Courtship,' and 'Dressing the Baby Elves,' are engraved and printed in colours.

8. Nine on one mount, roy., viz.:—
   (*a*) The Fairy Mirror. A tiny elf holding up a mirror, before which a fairy combs her hair.
   Pen; 1⅝ × 1¾ in.

   (*b*) Trying on a Shoe. A diminutive dame trying on a shoe which pinches, and a maid bringing her another.
   Pencil; 1½ × 2½ in.

   (*c*) A Lady having her Hair dressed.
   Slight pen sketch; 1½ × 2⅝ in.

   (*d*) Bird-catching. A young lady trying to catch a dandy bird by putting salt on his swallow-tails.
   Pen; 2¼ × 3¼ in.

   (*e*) The Tuft-hunter. An elf lying on his stomach and looking down a slope at the Tufts. Inscribed *The Tuft-hunter; Extinct Animals?*
   Pen; 2⅛ × 4⅛ in.

   (*f*) Aerial Dances. Two couples dancing in the air.
   Pen and pencil; 1½ × 2⅝ in.

   (*g*) A Lady having her Hair dressed. The same design as (*c*) with a maid added.
   Pen; 1½ × 3 in.

(*h*) Revue des Deux Mondes. Three old ladies talking together with barbed tongues. Inscribed in pencil *Revue des deux mondes.*
Pen; 2¼ × 4¼ in.

(*i*) Truth and the Statesman. Truth emerging from her well before a statesman and confronting him with a mirror. Two studies.
Pen and pencil; 1⅝ × 3⅝ in.

9. Five on one mount, roy., viz.:—

(*a*) The Marionettes. A figure with trumpet and drum setting in motion a row of dolls, dressed as fashionable ladies and gentlemen and attached to a string.
Pencil; 1⅝ × 6⅞ in.

(*b*) A Frieze. A number of couples dancing, with Harlequin and his companions.
Pencil; 1⅜ × 9⅞ in.

(*c*) The Nations of Europe; a Frieze. A frieze of dancers, in which Britannia, Louis Napoleon dancing with a girl of the Revolution, John Bull and an Italian peasant are the most notable figures.
Pen and pencil; 1⅝ × 12 in.

(*d*) Scandal; a Frieze. In the centre, three ladies, two of them old, gossiping venomously; l., a lady and two gentlemen, and two young girls walking away; r., a lady reading and a man about to stab her in the back.
Pen and pencil; 1½ × 10⅛ in.

(*e*) Inexorable Time; a Frieze. Time running fast from the r., dragging reluctant and imploring maidens after him; one of them sinks back into a husband's arms; at the l. a number of ladies kneel in their crinolines across his path and pray to him in vain.
Pencil and brush; 1⅝ × 12 in.

10. Six on one mount, roy., viz.:—

(*a*) The Worship of Money. Two gentlemen rushing to prostrate themselves before a money-bag; a young man leading his bride and her money-bag in a string, etc.
Pen and pencil; 1½ × 7⅝ in.

(*b*) Worshipping the Rising Sun. A throng of men and women prostrating themselves before the rising social sun.
Pen; 1½ × 7⅞ in.

(*c*) A Horseman throwing a Lasso over a Man.
Pen; 1⅞ × 4⅜ in.

(*d*) Husband Hunting. A lady on horseback throwing a lasso over a man.
Pen; 1½ × 4½ in.

(*e*) The Old Bird protecting her Little Ones. An old lady protecting the three daughters sitting in the nest from hungry suitors; with two other subjects—'Beware of the Wolf,' a dangerous wooer; and 'Husband Hunting.' Inscribed with titles.
Pencil; 1⅞ × 11⅜ in.

(*f*) Milliner's Bills. A father sinking back in horror before the yard-long bill presented him by his two daughters; and 'Marriage Market,' a mother putting up her daughter to auction before a crowd of eligible bachelors. Inscribed with titles.
Pencil; 1⅝ × 12 in.

11. Four on one mount, roy., viz.:—

(*a*) Lion Worship. In the centre a lion, watched with envy and hatred, complacently receiving the adoration of his hostess; l., a dowager curtseying low to an ass; r., men and women kissing the coat-tails of a rich Jew.
Pen and pencil; 2 × 12⅛ in.

(*b*) Politicians Fishing. Palmerston fishing for supporters, and Disraeli putting salt on feathered voters' tails.
Pen and pencil; 2 × 12½ in.

(*c*) Worshipping the Rising Sun. Enlarged and elaborated treatment of the subject described above, No. 10 (*b*).
Pen and pencil; 1⅞ × 12½ in.

(*d*) Celebrities performing. A gentleman blowing his trumpet, surrounded by a circle of ladies; another telling a story at which the female circle round him affect to be violently diverted, and a third standing on his head, and also causing admiration.
Pen and pencil; 1⅞ × 12 in.

12. Four on one mount, roy., viz. :—

(*a*) Grotesque Subject. A man eating eggs from a plate, while a sort of beetle rushes to prevent him; another beetle dancing with a lady. Indistinct and unfinished.
Pencil; 1⅝ × 5½ in.

(*b*) Decorative Frieze. Elfin children blowing soap bubbles, building card-houses, etc.
Pencil; 1⅝ × 11⅞ in.

(*c*) The Worship of Money. Old men and young hastening to kiss the feet of Money Bags. The same subject as No. 10 (*a*). Unfinished.
Pen and pencil; 1⅝ × 12 in.

(*d*) Narcissi. Six dandies reclining in a decorative frieze of foliage, and enamoured of their own reflections.
Pen and pencil; 1⅞ × 12⅛ in.

13. Five on one mount, roy., viz. :—

(*a*) The Social Net. Eligible partners flying into the net prepared by scheming parents.
Pencil; 1⅝ × 9¾ in.

(*b*) The same Subject. With modifications.
Pencil; 1⅝ × 10 in.

(*c*) Decorative Frieze. A little lady playing cards with a little man; a little bridegroom leading his bride in a chain of flowers, and a little shepherd piping to a little shepherdess.
Pencil; 1⅝ × 11⅝ in.

(*d*) Preparations for a Party. Two dames having their cheeks and eyebrows painted; a lady tying on a shoe; another having her crinoline adjusted, etc.
Pencil and pen; 1⅝ × 11⅝ in.

(*e*) Painting the Lily. Some ladies busily painting lilies with large brushes; and a parallel scene of ladies being tight-laced and having their hair curled.
Pen and pencil; 1¾ × 11⅞ in.

14. Should Cromwell have a Statue? A statue of Cromwell with uneasy expression, placed between the statues of Charles I. and Charles II., who look at him, the first ruefully, the second triumphantly. Punch looks up at him from below.
Pen and pencil; roy., 7⅛ × 6⅞ in.
Engraved on wood (with the omission of Punch's figure), in 'Punch,' Vol. ix., p. 140 (1845).

15. Union is Strength. John Bull bringing a basket of loaves to a starving Irish family.
Pen and pencil; roy., 8¼ × 6⅞ in.
Engraved with modifications in 'Punch,' Vol. xi., p. 161 (1846).
An allusion to the subscriptions made in England for the relief of the Irish famine, caused by potato-rot in 1845.

16. *Ob.* CHILD'S PLAY. Joseph Hume and Lord John Russell each nursing his doll; Hume says that his (new reform bill) is bigger, whereupon Russell retorts that his (ratepayers' clause) is prettier.
Pencil; roy., 8⅞ × 6⅝ in.
Engraved in 'Punch,' Vol. XV., p. 7 (1848).

Rev. PUNCH ATTENDED BY DOCTOR PEEL. Punch in a chair, with Brougham and Wellington as nurses attending him, one at his head, another at his feet, and Peel as Doctor feeling his pulse. With studies of Wellington and other heads.
Pencil and pen.

17. *Ob.* PUNCH TELLING THE MEMBERS TO GO ABOUT THEIR BUSINESS. Punch stamping on the floor of the House of Commons and angrily bidding the members begone and end their ineffectual session. Russell and Palmerston and others on the Government side, and Peel, Disraeli and Bentinck on the Opposition side look on in amusement.
Pencil; roy., 8⅞ × 11 in.
Engraved in 'Punch,' Vol. XV., p. 101 (1848).
The Sanitary Act was the sole considerable measure passed during the session.

Rev. THE KNIGHT AND THE DWARF. A knight on horseback carrying away a dwarf who has caught hold of his bridle.
Pen and pencil.

18. GULLIVER AND THE BROBDINGNAG FARMERS. Gigantic farmers looking with curiosity at the little Disraeli.
Pencil; roy., 9 × 6¼ in.
Engraved in 'Punch,' Vol. XVIII., p. 95 (1850).

19. *Ob.* DESIGN FOR A CARTOON. Lord John Russell with a candle in his hand crossing the fragile plank of public confidence, watched with anxiety by the Queen and John Bull.
Pencil; roy., 11⅛ × 8⅞ in.

Rev. A SHEET OF SKETCHES. Punch watering a tree; four sketches of an old-clothes man; a girl in a bower, etc.
Pencil.

[20–43.] Portrait sketches.

20. Three on one mount, roy., viz.:—
(*a*) DANIEL O'CONNELL, M.P. Head in l. profile, wearing a hat.
Pen; 2½ × 1⅛ in.
(*b*) THE SAME. Head in full face.
Pen; 2 × 1⅞ in.
(*c*) THE SAME. Head in l. profile, wearing hat.
Pen; 2½ × 2¼ in.

21. Two on one mount, roy., viz.:—
(*a*) LORD DERBY CONFERRING THE DEGREE OF D.C.L. ON DISRAELI. The heads only.
Pen and pencil; 2¼ × 3⅞ in.
(*b*) LORD JOHN RUSSELL AND DISRAELI. Heads, of Russell in three-quarter face, and of Disraeli in profile.
Pen; 4½ × 4 in.

22. Five on one mount, roy., viz.:—
(*a*) LORD JOHN RUSSELL; A CARICATURE. Russell as a boy eating a dish of papers l. Inscribed *Lord John Russell eatynge his own wordes.*
Pencil; 4⅞ × 3¼ in.
(*b*) SIR ROBERT PEEL, M.P. Caricature. Whole length figure leaning on his stick, with face in profile. Inscribed *Oh, Robert, toi que j'aime.*
Pen; 4¼ × 2⅝ in.
Sir Robert Peel, eldest son of the Prime Minister, b. 1822, diplomatist and Member of Parliament.

(*c*) THOMAS MILNER GIBSON, M.P. Three profile studies. Milner Gibson (b. 1807, d. 1884) was one of the most prominent and able men of the Anti-Corn Law movement, and President of the Board of Trade 1859–66.
Pen; 4⅝ × 1⅝ in.

(*d*) LORD DUFFERIN. As a young man, in profile, seated.
Pen; 4⅝ × 2⅛ in.

(*e*) LORD JOHN RUSSELL AND LORD CLARENDON. Heads, in three-quarter face, looking l.
Pen and pencil; 2 × 3¼ in.
George W. F. Villiers, 4th Earl of Clarendon (b. 1800, d. 1870), was English Minister at Madrid, 1833–39; Lord Privy Seal in the Whig Government, 1840 41; Lord Lieutenant of Ireland, 1847–52; Foreign Secretary in Lord Aberdeen's Coalition Government during the Crimean War; and held this last post twice later.

23. Four on one mount, roy., viz.:—

(*a*) SIR WILLIAM MOLESWORTH AND JAMES WILSON, M.P. Caricature whole length of Sir W. Molesworth: and head of James Wilson. Inscribed *Is that your own hair or is it a Whig?*
Pen; 3⅝ × 3⅛ in.
Sir William Molesworth (b. 1800, d. 1855), Liberal M.P., was best known through the 'London Review' and 'Westminster Review,' the organs of the philosophical Radicals, which he conducted. Wilson (b. 1805) was editor of the 'Economist.'

(*b*) SIR WILLIAM MOLESWORTH. Half-length, in profile, wearing hat.
Pen; 4⅝ × 2¼ in.

(*c*) SIR JOHN PAKINGTON, AFTERWARDS LORD HAMPTON. Whole length, l. profile, standing.
Pen; 4⅝ × 1⅝ in.
Sir John Pakington (b. 1799, d. 1880), a Conservative M.P., entered the House of Commons 1837, became Colonial Secretary 1852, First Lord of the Admiralty 1858, and again 1866, each time under Lord Derby; 1867–68 he was Secretary for War, and 1874 created 1st Baron Hampton.

(*d*) A GROUP AT THE CRIMEAN URGENCY COMMITTEE. Sir A. H. Layard seated at the end of a table with Edward Horsman, Sir J. Pakington, and W. E. Gladstone beyond.
Pen; 3⅝ × 3⅛ in.

24. Two on one mount, roy., viz.:—

(*a*) THE EARL OF DUDLEY. Head in r. profile.
Pencil; 2⅝ × 2⅛ in.

(*b*) FOUNDERS OF THE COSMOPOLITAN CLUB. Lord Clyde in the foreground, and behind him M. J. Higgins, R. Monckton Milnes, W. V. Harcourt, and Colonel Sterling.
Pencil; 4¼ × 5⅝ in.
Lord Clyde (b. 1792, d. 1863) is better known as Sir Colin Campbell, distinguished in the Peninsular campaign, in China, the Punjab (1848–9), and the Crimean War, and above all as commander-in-chief during the Indian Mutiny.

25. ROBERT LOWE, M.P., TAKING AN OAR ON LOCH HOURNE. Mr. Lowe pulling at an oar in a boat, with two boatmen behind him and another figure l. lightly sketched in. Inscribed *Bertie—Mr. Lowe—Evans—Catchford* (?)*—Loch Hourne —Sept.* 1855.
Pencil, the face in colours; roy., 5¼ × 7¼ in.
Robert Lowe, Viscount Sherbrooke (b. 1811, d. 1892), after practising as a barrister in England and Australia, entered the House of Commons 1852 as a Liberal, was Chancellor of the Exchequer 1868–73, and Home Secretary 1873–74; became Lord Sherbrooke 1880.

26. Two on one mount, roy., viz. :—

(*a*) MARSHAL PELISSIER. Whole-length caricature in l. profile, wearing hat.
Pen; 6½ × 3⅞ in.

(*b*) M. J. HIGGINS AND MARSHAL PELISSIER. The little Marshal looks up into the genial face of Mr. Higgins, who comes from the train at Paddington, with his coat upon his arm.
Pen and sepia; 8⅜ × 5⅜ in.
Matthew James Higgins (b. 1810, d. 1868), journalist, became one of the chief writers for the 'Morning Chronicle' in 1848; from 1854 to 1863 he was on the staff of the 'Times,' but wrote also for the 'Cornhill' and other magazines, chiefly under the name of 'Jacob Omnium.' He was a great friend of Thackeray.

27. Two on one mount, roy., viz. :—

(*a*) W. M. THACKERAY, M. J. HIGGINS, AND H. REEVE. Riding in the Park, Higgins between the other two.
Pen; 4⅛ × 6⅜ in.

(*b*) THE SAME GROUP. Nearer view of the same trio riding. With slight studies for the face.
Pen; 4⅛ × 6⅜ in.
Henry Reeve (b. 1813, d. 1895) was appointed Registrar of the Privy Council in 1837, and from 1855 was editor of the 'Edinburgh Review'; published essays on France and some translations from the French, and edited the Greville memoirs.

28. Three on one mount, roy., viz. :—

(*a*) W. M. THACKERAY. Slight sketch, whole length.
Pen and pencil; 4 × 1½ in.

(*b*) THE SAME. Head in full face, laughing. With other studies of heads.
Pen; 2½ × 2⅛ in.

(*c*) THE SAME. Head in l. profile.
Pen; 2 × 2 in.

29. W. M. THACKERAY. Portrait study, half length in three-quarter face, looking r.
Pencil; 9½ × 6¼ in.

30. ALFRED TENNYSON. Head, in three-quarter face, looking l., with moustache, but without beard.
Pencil; highly finished; 4⅛ × 4⅛ in.

31. Two on one mount, roy., viz. :—

(*a*) ALFRED TENNYSON. Whole length in l. profile, wearing hat, one hand holding clay pipe, the other in pocket; the face clean-shaven.
Pen and pencil; 5¾ × 2⅜ in.

(*b*) THE SAME. Head in three-quarters, turned r., the eyes looking down.
Pencil; 4⅝ × 5⅜ in.

32. Two on one mount, roy., viz. :—

(*a*) JOHN HENRY NEWMAN. Head in three-quarter face, turned l.
Pen; 2⅜ × 2⅜ in.

(*b*) THOMAS CARLYLE. Head in r. profile, the face clean-shaven.
Pen; 2¼ × 2⅛ in.

33. Two on one mount, roy., viz. :—

(*a*) THE MAHARAJAH DHULEEP SINGH. Whole length, full face, walking.
Pen sketch; 7⅛ × 4⅜ in.

(*b*) CARDINAL MANNING AND HENRY REEVE. They stand in conversation, the Cardinal l.
Pen sketch; 7 × 4⅜ in.

34. Two on one mount, roy., viz.:—

(*a*) Lord Coleridge. Whole length, a back view, walking away.
Water-colour sketch; 6⅞ × 4⅜ in.

(*b*) Cardinal Manning. Whole length, a back view, the head turned l.
Water colours and pen; 6⅞ × 4¼ in.

35. Six on one mount, roy., viz.:—

(*a*) John Forster. Caricature, three-quarter length, smiling.
Pen sketch; 5 × 2⅝ in.

(*b*) Charles Dickens and John Forster. Caricature heads, Dickens in full face, Forster in profile.
Pen; 2⅜ × 2⅜ in.

(*c*) Sir Henry Cole. Caricature head, smiling, nearly full face.
Pen; 2⅜ × 2⅜ in.

(*d*) John Leech and Tom Taylor. Heads, both in full face.
Pen; 2 × 2½ in.

(*e*) Mark Lemon as Robert Macaire. Half length. With studies and sketches of heads.
Pen; 3⅞ × 3¼ in.

(*f*) Charles Dickens, John Forster, and Douglas Jerrold. Caricature sketch of John Forster and Charles Dickens leaning against one another; and profile sketches of Douglas Jerrold's head.
Pen; 4 × 3½ in.

36. Two on one mount, roy., viz.:—

(*a*) The Hon. Caroline Norton. Head in l. profile.
Pen; 2½ × 2½ in.

(*b*) The Hon. Caroline Norton and A. W. Kinglake. Heads in l. profile.
Pen; 3½ × 3 in.

37. Two on one mount, roy., viz.:—

(*a*) Count Nesselrode. Half length in l. profile, holding a glass of claret. Drawn at Longleat on a sheet of notepaper stamped Longleat (the seat of the Marquis of Bath). Inscribed '48 *Claret*.
Pen sketch; 6⅞ × 4⅜ in.

(*b*) The same. In the same attitude, but with a different expression.
Pen sketch; 6⅞ × 4⅜ in.

38. Azi Mullah Khan. Half length, full face, in a turban and oriental dress.
Pencil; roy., 5⅜ × 5¼ in.

39. Three on one mount, roy., viz.:—

(*a*) Count Strzelecki. Head in l. profile, a quasi-caricature.
Water colours and pen; 3¼ × 4⅜ in.

(*b*) The same. Head and shoulders in l. profile.
Pen sketch; 3¼ × 4⅜ in.

(*c*) The same. A caricature of the Count; whole length, seated and speaking, the r. hand raised, the face in l. profile.
Pen sketch; 7 × 4¼ in.

40. Four on one mount, roy., viz.:—

(*a*) Henry Drummond, M.P. Whole length, making a speech in the House of Commons.
Pen sketch; 4¼ × 2⅛ in.

Henry Drummond (b. 1786, d. 1860) was member for West Surrey from 1847 till his death; acting generally with the Conservatives, he remained independent of party; was also well known as a banker and as a writer on religious subjects.

(*b*) RICHARD DOYLE AND A STRONG-MINDED NOVELIST. Sketch of the artist with a massive spectacled lady towering above him.
Pen sketch; 3 × 2⅜ in

(*c*) A CARICATURE. Portrait of a dwarf old gentleman with little nose, huge mouth, and upstanding hair.
Pen sketch; 3¼ × 2¼ in.

(*d*) SHEET OF STUDIES. Bust in profile of a French gentleman with moustache and 'imperial'; two heads of girls; a dandy, etc.
Pen sketches; 7 × 4¼ in.

41. Two on one mount, roy., viz.:—

(*a*) A WINDOW IN CHELTENHAM. View from the street of a window and two old gentlemen seated within, on each side of it, with their hats on. Signed with monogram, and inscribed *A Window in Cheltenham.*
Pen sketch; 4⅜ × 7 in.

(*b*) A FOREIGN DIPLOMATIST. Whole length in l. profile of an elderly gentleman in evening dress with bristling white hair.
Water colours and pen sketch; 8⅜ × 3 in.

42. Two on one mount, roy., viz.:—

(*a*) AN OLD GENTLEMAN. Three-quarter length l. profile of an old gentleman with a short white beard, wearing a hat.
Pen sketch; 5 × 4¼ in.

(*b*) THE SAME PERSON. In the same dress and attitude; nearly whole length; a more finished sketch.
Pen; 7 × 4¼ in.

43. Five on one mount, roy., viz.:—

(*a*) W. G. ROSS IN THE CHARACTER OF SAM HALL. Head and shoulders, nearly full face.
Pencil sketch; 2 × 2⅛ in.

(*b*) STUDY OF A HEAD. Head in l. profile of an oldish man with a double chin and long hair.
Slight pen sketch; 1⅞ × 2 in.

(*c*) PORTRAIT STUDIES OF A LADY. Two studies, half length, one in profile, one in full face, of a young lady.
Pen sketch; 6¼ × 4⅜ in.

(*d*) PORTRAIT STUDY. Three-quarter length l. profile of an old gentleman with bushy eyebrows.
Pen sketch; 7 × 4⅜ in.

(*e*) COMIC PORTRAIT. A young man with his hat on the side of his head walking jauntily on his toes; he has a turned-up nose and a foolish expression.
Pen; 7 × 4⅜ in.

All the above were purchased at the Doyle sale, June, 1886.

44. DICK DOYLE'S JOURNAL. An MS. journal made in the artist's sixteenth year (1840), containing vignette sketches in pen and ink on almost every page, executed with a power of hand and a brilliancy of fancy, humour and observation which he hardly equalled in later years. 156 pp. 7¼ × 9½ in.

Page 1 (*a*) R. D. at his desk beginning his journal; in an ornamental border.

(*b*) R. D. about to be skinned alive by wild cats for not keeping his resolution.

Page 2. (*a*) R. D. pursued by a demon dwarf.
(*b*) A little fiddler with a big head.
p. 3. (*a*) A stout little knight in armour, with truculent expression.
(*b*) Little men with big heads, one with his wife on his arm.
p. 4. (*a*) A row of faces.
(*b*) A little man asleep, smiling.
(*c*) R. D. reading the newspaper.
p. 5. R. D. seeing his 'Eglinton Tournament' in a printseller's window.
The 'Eglinton Tournament' was Doyle's first work, published later in this same year.
p. 6. Mr. Harbour teaching the young Doyles to dance.
p. 7. (*a*) Mr. Harbour putting out a candle, placed on a table, with his foot.
(*b*) Head of a man with a red nose and a scarf over his mouth.
(*c*) R. D. falling on his nose on the ice in Regent's Park.
(*d*) A pile of books and an inkpot.
p. 8. (*a*) A little man with big head, dancing.
(*b*) R. D. in a state of excitement over his 'Tournament.'
p. 9. (*a*) R. D. lying awake in bed.
(*b*) R. D. looking in horror at a blotted drawing.
(*c*) R. D. yawning.
p. 10. (*a*) A coach on a high road.
(*b*) A comic tournament.
p. 11. (*a*) A little man with a huge pear-shaped head.
(*b*) Ornamental letter S.
p. 12. (*a*) A middle-aged man clinging to a lamp-post.
(*b*) The Queen's wedding cake.
(*c*) A crowd at a confectioner's pressing to see the wedding cake.
p. 13. (*a*) A policeman guiding the crowd at the confectioner's.
(*b*) Braham singing in 'Masaniella' at the St. James's Theatre.
p. 14. R. D. borrowing an opera-glass without leave.
p. 15. (*a*) A hat and an opera-glass.
(*b*) A crowd at the Clarendon Hotel, waiting to see Prince Albert.
p. 16. (*a*) R. D. at a window on a rainy morning.
(*b*) R. D. setting out with his brother Henry after the rain had ceased.
p. 17. The crowd seeing the Queeen and the Prince Albert's carriage pass through St. James's Park to their wedding.
p. 18. (*a*) The crowd frightened by the plunging of a Lifeguardsman's horse.
(*b*) Clearing the way for the return procession.
p. 19. A cheerful footman in the crowd.
p. 20. The royal carriage returning from the wedding.
p. 21. The royal carriage driving to Windsor.
p. 22. (*a*) A gentleman's chaise.
(*b*) Illuminations on the night of the wedding.
p. 23. The crowd at the illuminations on the Queen's coming of age.
p. 24. A little man in a shirt, with a stick.
p. 25. The royal carriage driving down Constitution Hill.
p. 26. (*a*) A group of three little men with big heads.
(*b*) A specimen of an illustrated page for a book.

Page 27. (*a*) R. D., with dumb-bells.
(*b*) A grotesque head.
(*c*) Mr. Hume escaping from a Freemasons' hall.
(*d*) A clown.

p. 28. (*a*) Mr. Elwes the miser.
(*b*) Mr. Elwes' uncle threatened by a robber.

p. 29. Ornamental letter S.

p. 30. (*a*) Head of R. D., smiling.
(*b*) A pile of copies of the just published 'Tournament.'

p. 31. (*a*) Imitations of historical autographs.
(*b*) R. D. pasting a large sheet of paper on canvas.

p. 32. (*a*) A comic figure: 'Saturday.'
(*b*) R. D. beginning his picture of 'Quentin Durward.'

p. 33. (*a*) A little man in a big hat.
(*b*) Sentinels at St. James's Palace.
(*c*) R. D. carried off to gaol.

p. 34. (*a*) Little men getting down a high wall.
(*b*) R. D. paying the printer.
(*c*) A sleeping elf.

p. 35. Changing guard at St. James's.

p. 36. (*a*) Bandsmen of the Guards.
(*b*) A little man with a big head.
(*c*) A crowd at the Palace yard.

p. 37. (*a*) A lady at the Drawing Room.
(*b*) A man smiling broadly.
(*c*) A group at a party looking at the 'Tournament.'
(*d*) A boy painting up 'Friday.'
(*e*) R. D. with a copy of the 'Tournament' on his back.

p. 38. (*a*) An elf.
(*b*) Two comic little men.

p. 39. (*a*) R. D. drawing.
(*b*) A little man with a big head.
(*c*) At the opera house.

p. 43. (*a*) Ornamental design: 'Wednesday.'
(*b*) An April fool in Louis XIV.'s time.

p. 44. (*a*) Footmen on tip-toe in the mud on the day of the Drawing Room.
(*b*) Louis XI. and Charles the Bold.

p. 45. (*a*) James Doyle fencing with his fencing master.
(*b*) R. D. in the Park with his dog.

p. 46. (*a*) The sign of The Old Hat at Ealing.
(*b*) The Battle of Brentford in the Civil War.

p. 47. (*a*) Booksellers' men pouring out of Chapman and Hall's with bundles of the latest numbers of 'Master Humphrey's Clock.'
(*b*) Buying a ticket at Paddington.

p. 48. (*a*) R. D. and companions in the train, waiting to start.
(*b*) Meeting Mr. Doyle and his friend at Ealing.
(*c*) Perrivale Church.

Page 49. (*a*) Railway viaduct at Hanwell.
(*b*) The Doyles waiting at Ealing station for the return train.
p. 50. (*a*) Ornamental heading: 'Sunday.'
(*b*) The diving-bell at the Polytechnic.
(*c*) A lecture on the steam-engine.
p. 51. (*a*) R. D. and his brother looking down from the Polytechnic gallery.
(*b*) R. D. and others playing the fiddle at a toy pantomime performed by Frank Doyle.
p. 52. (*a*) Ornamental letter W.
(*b*) R. D. at a party seeing sculpture at Chantrey's house.
p. 53. (*a*) R. D. showing his 'Quentin Durward' picture to the assembled family.
(*b*) Ornamental heading: 'Monday.'
p. 54. Ornamental letter F.
p. 55. (*a*) The Queen arriving in Trafalgar Square to see the Academy Exhibition.
(*b*) Gentlemen in a box at the opera making a noise.
p. 56. (*a*) A disturbance at the opera; people crowding on the stage.
(*b*) R. D. reading the notice of the Academy pictures in the 'Observer.'
(*c*) The 'very little picture rather near the ceiling' generally singled out by the 'Observer' critic as decidedly the best.
p. 57. (*a*) Ornamental heading: 'Monday.'
(*b*) Groups waiting outside the Academy doors.
(*c*) The rush to get in at the opening of the doors.
p. 58. R. D. and his brother admiring Maclise's 'Macbeth.'
p. 59. (*a*) R. D. looking at Landseer's 'Laying down the Law.'
(*b*) Landseer painting the portrait of a dog, dressed as a man.
p. 60. (*a*) Ornamental heading: 'Monday.'
(*b*) The Queen and Prince Consort in their pony phaeton driving past Kensington Gardens.
p. 61. (*a*) The band in Kensington Gardens.
(*b*) A metope of the Parthenon, copied by R. D.
p. 62. A crowd in the Park waiting to see the Queen.
p. 63. (*a*) Ornamental heading: 'Friday.'
(*b*) Ornamental heading: 'Saturday.'
(*c*) Scots Fusiliers exercising in the Park.
p. 64. (*a*) Ornamental heading: 'Thursday.'
(*b*) In the pit at the opera.
p. 65. (*a*) Ornamental heading: 'Sunday.'
(*b*) Trooping the Colour on the Queen's Birthday: the Prince Consort riding up between Lord Hill and the Duke of Wellington.
p. 66. (*a*) The Duke alighting from his pony-chaise.
(*b*) The Guards marching past the Prince and staff.
p. 67. The crowd cheering the Prince.
p. 68. (*a*) R. D. and his brother looking at the 'Tournament' in Fores' window.
(*b*) Ornamental letter M.
p. 69. (*a*) Ornamental heading: 'Tuesday.'
(*b*) A concert; Liszt and Eliason playing a concerto of Beethoven.
p. 70. (*a*) Heads of Jews at the concert.
(*b*) A Cavalier on horseback shooting a Roundhead.

Page 71. Life Guards marching to a review on Jackson's Grounds.

p. 72. Lancers dismounted and standing at ease.

p. 73. Life Guards charging.

p. 74. The Prince and officers going up an embankment to inspect the railway.

p. 75. (*a*) Crowd cheering Prince Albert and staff.
(*b*) Ornamental heading: 'Wednesday.'

p. 76. (*a*) A sportsman; grotesque figure.
(*b*) A winning horse at the Hippodrome.

p. 77. (*a*) Ornamental heading: 'Friday.'
(*b*) A duet at the Opera House concert.

p. 78. (*a*) An elf asleep on his back.
(*b*) A mediæval battle.

p. 79. The Queen driving to Ascot.

p. 80. (*a*) An officer of the Guards.
(*b*) A thimble-rig at Ascot.

p. 81. (*a*) A cavalier and lady, in an ornamental border.
(*b*) Two officers of the Blues.

p. 82. (*a*) The band of the Blues playing on horseback.
(*b*) A little man with an enormous forehead.

p. 83. (*a*) View of the Tower.
(*b*) R. D. and his friends entering the Bloody Tower.

p. 84. The Horse Armoury at the Tower.

p. 85. A fat warder showing the thumbscrews to visitors.

p. 86. (*a*) Visitors reading inscriptions on the prison walls.
(*b*) Entering a dark cell.

p. 87. Grenadiers playing on Tower Green.

p. 88. (*a*) A young man sketching a suit of armour.
(*b*) A Grenadier.
(*c*) Warders playing with a cockatoo.

p. 89. (*a*) Ornamental letter F.
(*b*) Fusiliers skirmishing in the Gravel Pits in Hyde Park.

p. 90. A crowd cheering the Duke of Wellington, Lord Hill, and staff.

p. 91. The Duke reviewing the Guards.

p. 92. (*a*) R. D. meditating the design of an envelope to be lithographed.
(*b*) Lord Hill and the Duke meeting at a review.

p. 93. Groups in the National Gallery admiring Murillo's 'St. John,' Rubens' 'Brazen Serpent,' Tintoret's 'St. George,' etc.

p. 94. (*a*) Guards marching in Hyde Park.
(*b*) A little couple dancing.

p. 95. Henry Shaw showing R. D. and his brothers the illustrations for his 'Dresses and Decorations of the Middle Ages.'

p. 96. (*a*) R. D. and friends looking at Hilton's picture 'Sir Calepine rescuing Serena,' on its purchase by Academy students for the National Gallery. The picture, like many of Hilton's works, has become a wreck from the use of unstable pigments.
(*b*) R. D. reading the 'History of France.'

[pp. 97–100 are blank.]

p. 101. R. D. playing the fiddle at a window.

Page 102. (*a*) The Doyle children on their balcony waiting for their father's return.
(*b*) The Doyle family at work.
p. 103. Henry Doyle gazing at an advertisement of a steeplechase.
p. 104. (*a*) A horse racing against time.
(*b*) Dwarf portrait of Louis Napoleon.
p. 105. (*a*) Louis Napoleon invading the streets of Boulogne, crying 'Vive l'Empereur.'
(*b*) Louis Napoleon in the water hanging to a buoy.
p. 106. (*a*) R. D. on a sofa reading the history of France.
(*b*) The cobbler mending R. D.'s shoes.
p. 107. (*a*) R. D. and brother arriving on Primrose Hill at sunset.
(*b*) Hiring a cab at night.
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(*b*) R. D. and his brothers at Clarke's, the bookseller in Finch Lane.
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(*b*) R. D. and his brothers, Henry and Frank, setting out on a walk to Willesden with Ruff, their dog.
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(*b*) The three brothers running home in the rain.
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(*b*) Incident in Batavia, recounted by Col. Schutz. Natives placing offerings of fruit on the cannons to propitiate them.
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p. 118. Prince Albert and friends shooting pheasants near Windsor.
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p. 120. Murder of Edmund the Pious.
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p. 124. R. D. and others mounting the elephant.
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p. 126. Two human animals in a cage painting the inside of it.
p. 127. (*a*) Dance of elves; ornamental heading: 'Thursday.'
(*b*) The band at the Promenade Concert, Princess's Theatre.
p. 128. Incident in Oxford Street; a man selling 'silver' rings for a penny.
p. 129. R. D. and his brother waiting at table. Very slight pencil sketch.
p. 130. (*a*) The two brothers falling on the dessert.
(*b*) R. D. waiting at a street corner with his dog.

Page 131. (*a*) R. D. in a cab, shouting to the driver to stop.
(*b*) R. D. and his brother Henry washing Ruff.

p. 132. (*a*) Guests at the Doyles' singing and playing.
(*b*) Old King Cole and his fiddlers three.

p. 133. (*a*) Grotesque figures and ornamental heading: 'Sunday.'
(*b*) R. D. vainly trying to entice Ruff into the Serpentine.

p. 134. (*a*) Ornamental letter N.
(*b*) Head of a lady.
(*c*) R. D. practising the violin.

p. 135. (*a*) Ornamental letter T.
(*b*) (*c*) R. D. and his brother Henry exhausted after fencing.
(*d*) R. D. seated in a niche, with Ruff.

p. 136. (*a*) Imaginary suicide by drowning of R. D.
(*b*) Lord Hill and staff riding to the Horse Guards inspection at Wormwood Scrubbs.

p. 137. (*a*) Ornamental heading: 'Friday.'
(*b*) Advertisement of a tournament performed by the young Doyles.
(*c*) Frank and Charles Doyle as Tancred and Argante, mounted on their elder brother's shoulders, proceeding to the tournament.

p. 138. Tancred and Argante tilting at each other.

p. 139. (*a*) Procession of grotesque little men.
(*b*) Tancred and Argante furiously attacking each other on foot.

p. 140. (*a*) The procession of little men continued as a border round the page; at the side they are mounting a ladder.
(*b*) The Queen of Beauty crowning the victor in the tournament.

p. 144. (*a*) R. D. sketching on a bank, and ornamental letter S.
(*b*) A street preacher haranguing four small boys in Holborn.

p. 145. (*a*) R. D. falling through the seat of his chair.
(*b*) Boys with a Guy on a donkey.

p. 146. (*a*) R. D. and brother going up the steps of the British Institution.
(*b*) A gentleman addressing a public meeting.

p. 147. The outgoing Lord Mayor leaving the Mansion House to go to the Guildhall for the last time.

p. 148. (*a*) A Grenadier with a big head, on a little horse.
(*b*) The British troops storming Acre.

p. 149. R. D. in bed haunted by troops of little figures for his designed procession.

p. 150. (*a*) R. D. making a figure out of his clothes and a chair in order to be reminded in the morning of the ideas he had had over night.
(*b*) Life Guards changing quarters, with their belongings on a waggon.

p. 151. (*a*) R. D. drawing a portrait of his brother Charles.
(*b*) Scene from 'Bombastes Furioso.'

p. 152. A grand concert at the Opera House.

p. 153. (*a*) The Queen talking to Prince Albert, who is about to paint on an enormous canvas.
(*b*) The Doyle family hard at work on their Christmas pictures; R. D. painting the strips of his procession, spread upon the floor.

p. 154. (*a*) Lord Cardigan shooting Captain Harvey Tuckett in a duel.
(*b*) The same duel; the doctor tending the wounded, and a countryman arresting Lord Cardigan.

Page 155. A party of Hussars riding.

p. 156. Hussars charging at a review.

p. 157. (*a*) Elves nailing a letter F. to a wall.

(*b*) R. D. letting his brother over the wall of Kensington Gardens.

p. 158. (*a*) R. D. and his two brothers, shut into the Gardens after dusk, running down an avenue by moonlight.

(*b*) R. D. and brother looking at the new prints in Delaporte's window in the Burlington Avenue.

p. 159. (*a*) Ornamental heading: 'Monday.'

(*b*) R. D. and two brothers working hard at a table.

p. 160. (*a*) Elves attacking a plum pudding; ornamental letter T.

(*b*) Fancy portrait of the Month of December.

p. 161. A meeting at Exeter Hall. Pencil sketch, only partly finished in pen and ink.

Purchased November, 1885.

DRUMMOND, Samuel, A.R.A. (b. 1765, d. 1844). Painter; born in London; went to sea as a boy; began by drawing portraits in crayons; from 1790 exhibited portraits in oils and historical subjects, especially naval incidents; also some landscapes; elected A.R.A. 1808.

1. Mother and Child. Half length, full face, of a mother holding a child in her arms. Signed *S. Drummond.*
White chalk sketch on brown-gray paper, with black chalk on the faces; roy., 10¾ × 9⅝ in.

2. Mother and Child. A mother seated on the ground l., suckling a child on her lap. Signed *S. Drummond.*
Black and white chalk sketch on brown-gray paper; roy., 12⅝ × 11¼ in.

3. Study of a Soldier. Three-quarter length, full face, of an English private foot-soldier in marching uniform. Signed *S. Drummond.*
Black, white and red chalk on drab paper; roy., 14⅝ × 9⅞ in.

4. Study of a Soldier. Three-quarter length in r. profile of the same soldier, showing knapsack, etc. With three separate studies of the helmet. Signed *S. Drummond.*
Black and white chalk on drab paper; roy., 14 × 10¼ in.

5. Study of a Soldier. Whole length sketch in r. profile of the same soldier advancing, musket in hand.
Black chalk on drab paper; roy., 14⅛ × 9⅛ in.

All purchased July, 1876.

DU BOIS, Simon (d. 1708). Painter; born at Antwerp or Rotterdam (it is not certain which); visited Italy with his brother Edward; painted horses and cattle in the style of Wouverman and other artists of the day; came to England 1685, and worked in London, painting a number of portraits.

1. Two on one mount, roy., viz.:—

(*a*) Study for a Head of the Virgin. She sinks sideways, with half-closed eyes, and hands raised before her breast.
Brush drawing in bistre and white on brown prepared paper; 5⅝ × 4¼ in.

(*b*) FIGURE STUDIES FOR A PICTURE. A man, scantily draped, with a long staff in his hand; a girl with a pitcher, another with a basket on her back, and a third advancing with a spear; below, part of a man's figure.
Bistre and white on brown prepared paper; 4⅜ × 5⅜ in.
Purchased August, 1874.

DU GUERNIER, Louis (b. 1677, d. 1716). Engraver and designer; born in Paris; pupil of Louis de Chatillon; came to England 1708, and became one of the directors of the Great Queen Street Academy; engraved portraits, and designed and etched small historical subjects for books.

1. PORTRAIT OF A GENTLEMAN. Head of a gentleman in a flowing wig; nearly full face, turned a little r. In an oval. Signed *Lud. du Guernier.*
Red chalk; roy., 5⅞ × 3½ in.
Probably after a picture (by Kneller ?).
Purchased June, 1881.

DU MAURIER, George Louis Palmella Busson (b. 1834, d. 1896). Caricaturist, book illustrator, and painter; born in Paris; studied chemistry in London, but soon abandoned this for art; pupil of Gleyre in Paris and Van Lerius in Antwerp; returned to London 1858, and from 1860 to his death worked on the staff of 'Punch,' to which he contributed a numerous series of drawings, illustrating with graceful and vivacious satire the society of the period; illustrated a number of books, including his own novels, which were the success of his later life; painted also in water colours.

1. DIFFERENT POINTS OF VIEW. Two little girls telling their mother, who sits r., where they have been with their uncle, who is in an arm-chair l. Maud (with much sympathy in her voice): 'Only fancy, mamma, Uncle Jack took us to a picture gallery in Bond Street, and there we saw a picture of a lot of early Christians, poor dears! who'd been thrown to a lot of lions and tigers, who were devouring them.' Ethel (with still more sympathy): 'Yes; and mamma dear, there was *one* poor tiger that *hadn't* got a Christian!' Signed *Du Maurier.*
Pen and ink; roy., 5½ × 8½ in.[1]
Engraved on wood in 'Punch,' Vol. LXVIII., p. 143 (1875).

2. NOT SUCH A FOOL AS HE LOOKS. Parson (seated l.) to boy who stands before him: '*Better fed than taught, I fancy, boy?*' Boy: '*Ees I be, 'coss I feeds myself and you teaches me.*' Inscribed on the margin with the above dialogue.
Pen and ink; roy., 4⅜ × 4½ in.
Engraved on wood in 'Punch,' Vol. LXXII., p. 205 (1877).

3. IN THE METROPOLITAN RAILWAY. Two ladies, seated opposite each other in a first-class carriage. 'I beg your pardon, but I think I had the pleasure of meeting you in Rome last year?' 'No, I've never been nearer to Rome than St. Alban's.' 'St. Alban's—where is that?' 'Holborn.'
Pen and ink; roy., 4½ × 6⅜ in.
Engraved on wood in 'Punch,' Vol. LXXIV., p. 6 (1878).

4. NOT TO BE BEATEN. Three little girls with their dolls sitting on a lounge and talking. Inscribed on the margin: '*My papa's house has got a* conservatory!' '*My papa's house has got a* billiard-room!!' '*My papa's house has got a* mortgage!!!' Signed *Du Maurier.*
Pen and ink; roy., 4½ × 7 in.
Engraved on wood in 'Punch,' Vol. LXXIV., p. 186 (1878), with a different title and legend: Dolly taking her degrees (of comparison): '*My* doll's wood.' '*My* doll's composition.' '*My* doll's *wax!*'

[1] The measurements of the drawings by Du Maurier exclude the margin.

5. A VENIAL IMPOSTURE. A number of skaters on a pond in front of a house, with sloping lawns; in the foreground a major supported by two fair ladies. Inscribed on the margin: *Sketch of a certain bold major just home from India on sick leave, taking (as he declares) his first lesson in the art of skating. (We recollect the B. M. in days gone by. He was the champion of at least three different skating clubs.)*
Signed *Du Maurier.*
Pen and ink; roy., 7 × 8½ in.
Engraved on wood in 'Punch,' Vol. LXXVI., p. 2 (1879).

6. A POWERFUL QUARTET. Two fishwives meeting, each crying her wares at the top of her voice, while two great open-mouthed fish in the baskets on their heads repeat the effect. Signed *Du Maurier;* inscribed *a quartet.*
Pen and ink; roy., 7⅛ × 4⅝ in.
Engraved on wood in 'Punch,' Vol. LXXXI., p. 134 (1881).

7. MODERN ATHLETICS. Two girls on a tandem tricycle, with two young men on high bicycles riding beside them. Inscribed on the margin *Modern Athletics, a Diplotribicyclical Quartet. (How this drawing would have astonished our readers twenty years ago!)*
Pen and ink; roy., 6 × 9 in.
Engraved on wood in 'Punch,' Vol. LXXXII., p. 270 (1882).

8. STANDING ON CEREMONY. A little girl walking with her aunt, on a country road; a gentleman disappearing round the corner. Inscribed on the margin *Standing on Ceremony—'That was a funny story Mr. Dixon told, Aunt Jessie,—the one that made you laugh so much, you know.' 'Yes! Why didn't you laugh, Ida?' 'Oh, I don't know him well enough!'* With a pencil study for Ida at the l.
Pen and ink; roy., 5⅝ × 6¾ in.
Engraved on wood in 'Punch,' Vol. LXXXIV., p. 129 (1883).

9. IT IS ALWAYS WELL TO BE WELL INFORMED. A ball-room with four couples dancing a quadrille; the lady in the foreground asks her partner: '*Who's my sister's partner, vis-à-vis, with the star and riband?*' HE: '*Oh, he—aw—he's Sir Somebody Something, who went somewhere or othaw to look after some scientific fellaw who was murdered, or something, by some one ....!*' Inscribed on the margin as above and signed *Du Maurier.*
Pen and ink; roy., 6½ × 10¾ in.
Engraved on wood in 'Punch,' Vol. LXXXVII., p. 6 (1884).

10. BANG!—BANG! A sportsman on a moor, who has just fired, exclaiming, '*Con*found *the dog, putting up the birds like that!*' and corrected by an old gamekeeper, who says, '*Ouay, but it was na the* dog *that* missed *them, whatayver.*' Signed *Du Maurier,* inscribed as above on the margin and dated *Drumnadrochit. Aug.* 1885. *G. Du Maurier.*
Pen and ink; roy., 4½ × 7¾ in.
Engraved on wood in 'Punch,' Vol. LXXXIX., p. 126 (1885).

11. UNDER CONTROL. In Kensington Gardens. A little girl leading a boarhound and a footman holding a Maltese terrier by a string. Signed *Du Maurier,* and inscribed with title on the margin.
Pen and ink; roy., 4½ × 7¾ in.
Engraved on wood in 'Punch,' Vol. XC., p. 30 (1886).

12. WINDOW STUDIES; A HARMONY IN LONDON SMUT. A coal-cart passing along the street, and a chimney-sweep on the pavement, dimly seen through a grimy fog. Signed *Du Maurier,* and inscribed on the margin *G. du Maurier, 19 Porchester Terrace, Jan.* '89.
Pen and ink; roy., 5 × 7¾ in.
Engraved on wood in 'Punch,' Vol. XCVI., p. 78 (1889).

13. HAPPY THOUGHT. An artist sitting gloomily before his fire, caressed by his wife, who bends over him. Inscribed *Angelina: 'You seem depressed, darling. Have you had a pleasant dinner?' Edwin: 'Oh, pretty well; Bosse was in the chair, of course. He praised everybody's work this year,* except mine.' *Angelina: 'Oh!*

I'm so glad. At last *he is beginning to look upon you as his rival and his* only *one!' G. du Maurier*, 19 *Porchester Terrace, Ap.* '89.
Pen and ink; roy., 4½ × 6¾ in.
Engraved on wood in 'Punch,' Vol. XCVI. p. 222 (1889).

14. EASY FOR THE JUDGES. A little boy in a garden talking to his dachshound, which sits up before him. Signed *Du Maurier*. Inscribed *Geoffrey (to rejected candidate for honours at the dogshow): 'Never mind, Smut, we'll have a dogshow that shall be all cats except you, and then you'll have it all your own way!' G. du Maurier, Hampstead, Sep.* '90.
Pen and ink; roy., 5¾ × 3¾ in.
Engraved on wood in 'Punch,' Vol. XCIX., p. 219 (1890).

15. A NASTY ONE. A young man in a drawing-room leaning against the mantelpiece and talking to a lady and her three daughters seated or standing round. Inscribed *Prigson: 'Oh, as for Brown, he's the most dogmatic and conceited little prig in all England—but his sistah's quite the only girl I ever met who's worth looking at and listening to at the same time.' Mrs. Quiverful: 'Dear me! you might have the decency to make the usual exceptions in favour of the present company!' Maud: 'Yes—in both instances, I think!' G. Du Maurier, Hampstead. Nov.*, '90.
Pen and ink; roy., 5½ × 8½ in.
Engraved on wood in 'Punch,' Vol. C., p. 6 (1891), with title 'Prig-sticking.'

16. HONEYMOONING IN ITALY. An American bride and bridegroom standing among the ruins of the Roman Forum. Inscribed *Fair American Bride: 'Oh, John! To think that perhaps Virginius stabbed his daughter on this very spot, and that just over there Tullia drove over her poor father's dead body!' John: 'Ah—very sad! but say, Matilda! I guess we'd better let bygones be bygones—and let's go and have a look at the new post-office!' G. du Maurier, Hampstead, June*, '91.
Pen and ink; roy., 4⅝ × 7½ in.
Engraved on wood in 'Punch,' Vol. C., p. 282 (1891).

17. TWO ON A TOWER. A lady and gentleman on the top of a tower, in windy weather. Signed *Du Maurier* and inscribed *Jones (a rising young British architect): 'Yes, it's a charming old castle you've bought, Mrs. Prynne, and I heartily congratulate you on being its possessor.' Fair Californian widow (just settled in the old country): 'Thanks, and now you must find me a* legend *for it, Mr. Jones!' Jones: 'I'm afraid I can't manage* that, *but I could add a* storey, *if that would do as well!' G. Du Maurier, Stanhope Terrace.*
Pen and ink; roy., 10½ × 7 in.
Reproduced in 'Harper's Magazine,' January, 1894.

18. RES ANGUSTA DOMI: IN A CHILDREN'S HOSPITAL. A nurse sitting by a sick child. Signed *Du Maurier*, and inscribed on margin *G. Du Maurier, June*, '94, *Hampstead.*
Pen and ink; roy., 5⅝ × 10 in.
Reproduced in 'Punch,' Vol. CVII., p. 102 (1894), with the legend: 'My pore yabbit's dead!' 'How sad!' 'Daddu killed my pore yabbit in back kitchen!' 'Oh dear!' 'I had taters wiv my pore yabbit!'

19. THINGS ONE WOULD RATHER HAVE EXPRESSED DIFFERENTLY. Guests going down to dinner, the last couple, in the foreground, talking of the couple in front. Signed *Du Maurier* and inscribed on the margin *G. Du Maurier, Hampstead. March*, '95.
Pen and ink; roy., 8⅝ × 15 in.
Reproduced in 'Punch,' Vol. CVIII., p. 162 (1895), much reduced, with the legend *She:* I am surprised to see your wife in such a *very* low gown this cold evening, Baron! I heard she was delicate. *He:* Ach, no. She vos. But now, sank Heaven, she is quite *in*delicate again!

20. TOUT EST PERDU FORS L'HONNEUR. A lady and her husband in a drawing-room, hearing from their housekeeper the description of a fire at their country house.
Pen and ink; roy., 6¾ × 11½ in.
Reproduced in 'Punch,' Vol. CX., p. 30 (1896), with the legend: 'Yes, my lady, every single picture burnt to ashes! But I've one thing to tell you that will please you—I managed to save all last year's jams.'
All purchased from the artist's widow, 1898.

DUNCAN, Edward (b. 1804, d. 1882). Landscape painter, etcher, and lithographer; born in London; studied aquatint engraving under R. Havell; from 1830 exhibited largely at the Old and New Water Colour Societies, of both of which he was a member, chiefly sea pieces and coast scenes.

1. FISHERMAN COMING HOME. An old bald fisherman, seen from behind, bare-legged and carrying his sea-boots in his hand, with basket and nets on his shoulder.
   Water colours; roy., 11⅝ × 7 in.

2. FISHERMAN WITH HIS NET. A fisherman in a red cap and shirt seated holding the net on his knee; a rope and pulley r. Signed *E. Duncan.*
   Water colours; roy., 9⅞ × 8⅜ in.

3. Three on one mount, roy., viz.:—

   (*a*) STUDY OF A FISHERMAN. In oilskin hat and sea-boots, standing in r. profile.
   Water colours and pencil; 6½ × 4 in.

   (*b*) FISHER-BOY. Standing with hands in pockets and looking l. Signed and dated *E. Duncan*, 1849.
   Water colours; 9½ × 4⅞ in.

   (*c*) FISHER-BOY. Standing, full face. Signed *E. D.*
   Water colours; 6⅝ × 4¼ in.

4. Three on one mount, roy., viz.:—

   (*a*) FISHERMAN WITH OAR. In a red cap, standing, leaning on an oar and looking l.
   Water colours; 5⅞ × 3⅝ in.

   (*b*) FISHERMAN SMOKING. In blue jersey, standing, turned to the r., looking full, clay pipe in mouth.
   Water colours; 8¾ × 4⅜ in.

   (*c*) FISHERMAN AND CHILD. Fisherman in oilskins, seen from behind, tossing his child in his arms.
   Water colours and pencil; 8⅞ × 4⅞ in.

   All purchased March, 1893.

DUNSTALL, John (worked about 1644–1676). Engraver; worked in London, at Blackfriars; taught drawing and published some drawing books; engraved portraits and views of houses.

1. FRONT OF BETHLEHEM HOSPITAL. View of the front of the second Bethlehem Hospital in Moorfields; the central part and the gate, built of stone; the wings of brick; probably made on the completion of the building in 1676. Signed *John Dunstall delineavit.*
   Water colours and pen on parchment; 5⅛ × 6¼ in.

   Purchased October, 1870.

   Bethlehem Hospital, founded 1246 as a priory, was originally in Bishopsgate Without, on the site of Liverpool Street. In 1675–76 a new building, here represented, was built in Moorfields. Robert Hooke was the architect. This in its turn was pulled down, 1814, and the hospital removed to St. George's Fields, Lambeth.

DYCE, William, R.A. (b. 1806, d. 1864). Painter; born at Aberdeen, where he took his degree at the University; studied in London; 1825 and 1827 at Rome, where he began painting religious subjects in the style of the German Pre-Raphaelites; returned to Scotland 1828,

studied science and painted a number of portraits, besides subject pictures; produced 1840 a report on schools of design on the Continent; director of the school of design at Somerset House 1840–43; elected A.R.A. 1844, R.A. 1848; one of the six artists selected for the frescoes of the new House of Lords; completed his fresco there 1846; was commissioned 1848 to paint decorations for the Queen's robing-room in the House of Lords, but never finished the work. Dyce had a considerable influence on decorative art in England.

1. STUDIES FOR A PICTURE OF CHRIST'S AGONY IN THE GARDEN. Christ kneeling and looking up l. with lifted hands; below, two studies of Apostles sleeping.
Pencil on blue prepared paper, heightened with white; roy., 11 × 8⅝ in.

2 Two on one mount, roy., viz.:—

(*a*) STUDY OF A LADY. Whole length of a lady seated in r. profile.
Silver point on lilac prepared paper; 5⅞ × 4⅜ in.

(*b*) FIGURE STUDY. A woman in a long loose robe kneeling on the r. knee and bending low towards the l. with face averted. Signed with monogram and dated 1845.
Silver point on grey prepared paper; 4⅜ × 6¼ in.

3. STUDY OF A LION'S HEAD. Head of a lion, looking l.
Pencil on grey paper, heightened with white; roy., 6¼ × 7⅝ in.
All purchased July, 1889.

EARLE, Augustus (worked about 1806–1838). Painter; son of an American artist, Ralph Earle, who left his wife and children in London; studied at the Royal Academy, but soon started a wandering life, rambling in every continent; was shipwrecked on Tristan d'Acunha, and after visiting New Zealand settled at Madras for a time; returned home, and again went in the 'Beagle' to South America; painted historical and marine subjects.

1. SLAVE MARKET AT RIO. A number of buyers examining negro slaves and bargaining with the owners in front of a building with a balcony, on which are two ladies; within the building are more slaves; r., two negroes carrying a boy in a hammock, and further off two sentries before a building.
Water colours over Indian ink; roy., 7¼ × 10⅛ in.
Engraved in aquatint by E. Finden, as frontispiece to the 'Journal in Brazil' by Maria Graham (Lady Callcott), 1824.
Bequeathed by Sir A. W. Callcott, April, 1845.

EDRIDGE, Henry, A.R.A. (b. 1769, d. 1821). Painter, chiefly of miniatures; born in London; apprenticed to W. Pether, the engraver; studied at the Royal Academy; drew and painted small portraits with great skill and success; also water colour landscapes in the style of his friend Hearne; sketched in France 1817 and 1819; elected A.R.A. 1820.

[1–32.] Portraits.

1. WILLIAM WOOLLETT THE ENGRAVER: AFTER GILBERT STUART. Half-length, in silk cap and loose gown, three-quarter face, turned l., eyes full. In an oval.
Pencil, the head and background in water colours; highly finished; roy., 4¼ × 3¼ in.
Copied from the portrait by Gilbert Stuart, now in the National Portrait Gallery.
For Woollett's biography, see in this catalogue under his name.

2. Joseph Nollekens, R.A. Head and shoulders, three-quarter face, looking r.
Pencil, the face touched with colour; roy., 9 × 6⅛ in.
Joseph Nollekens, b. 1737, son of a portrait painter, studied sculpture under Scheemakers, and became the most popular sculptor of his day; elected A.R.A. 1771, R.A. 1772; best known by his portrait busts; an eccentric character of miserly habits; d. 1823.

3. Charles Burney, D.D. Half-length, seated in an armchair, three-quarter face, turned r., eyes full, l. hand on book. Inscribed *Rev. Dr. Burney.*
Pencil, the face coloured; roy., 12⅜ × 10 in.
Charles Burney, son of the musician, b. 1757 at Lynn, was educated at the Charterhouse and Caius College, Cambridge; became a schoolmaster, and late in life took orders; famous in his day as a classical scholar; formed a fine library, which was bought by the nation at his death in 1817.

4. Two on one mount, roy., viz.:—
(*a*) Thomas Girtin. Seated towards the r., sketching in a field. Inscribed below, *Girtin*, and (in another hand) *Hearne.*
Pencil, slightly touched with Indian ink; 4⅜ × 2⅛ in.
See under Girtin for his biography.

(*b*) Thomas Hearne. Seated, sketching in a field, three-quarter face, turned l. Inscribed *From Mr. Hearne. Done at Bushey Mill, June 23rd,* 1801 (?).
Pencil, slightly touched with Indian ink; 4¾ × 4⅜ in.

Nos. 1–4 were purchased August, 1845.

5. Thomas Hearne. Three-quarter length, seated towards the l. in a chair beside a table, the face nearly full, the eyes full; looking up from a book on landscape, which is in his hands.
Indian ink and pencil; roy., 7 × 5⅜ in.
For Hearne's biography see under his name.

Purchased April, 1867.

6. Francesco Bartolozzi, R.A. Three-quarter length, seated towards the l., three-quarter face, looking l., snuff-box in hands. Inscribed *Bartolozzi.*
Pencil; the face touched with colour; roy., 9⅜ × 7⅝ in.

Purchased April, 1867.

7. The same. Head, in three-quarter face, turned r., eyes full. The engraver appears older than in the preceding portrait.
Pencil, touched with sepia; roy., 9⅝ × 7⅝ in.

Purchased August, 1845.
See in this catalogue under Bartolozzi.

8. A Gentleman, unknown. Whole length of a young man standing in a landscape, bareheaded, r. hand on cane; three-quarter-face, turned r., eyes full; a tree-trunk l., fields and hills in the background. Signed and dated *Edridge,* 1797.
Pencil and Indian ink, slight colour on the face; roy., 10⅜ × 7 in.

Purchased July, 1850.

9. A Gentleman, unknown. Half-length, standing before a table, almost full face, looking slightly r., a book held in r. hand.
Pencil, the face stippled in colour; roy., 9⅛ × 7⅜ in.

Purchased July, 1859.

10. William Smith. Three-quarter length, seated towards the l. on a grassy bank, sketch-book on knee, three-quarter face, eyes full.
Pencil, with sepia stipple on face and hair; roy., 6⅞ × 5¼ in.
Possibly William Smith, a mezzotint-engraver, who produced work between 1770 and 1776, but more probably a later artist.

11. Thomas Cheesman. Three-quarter length, sitting by a table, chalk in hand, the face in three-quarters, turned l., eyes full.
Pencil, with sepia stipple on the face; roy., 6⅞ × 5⅜ in.
See in this catalogue under Cheesman.

12. THOMAS STOTHARD, R.A. Three-quarter length, seated towards the l. before his easel, palette and brushes in hand; three-quarter face, eyes full.
Pencil, with Indian ink on face and hair; roy., 6⅝ × 5⅛ in.
Engraved in stipple by R. T. Stothard.
See in this catalogue under Stothard.

13. JAMES HEATH, A.E. Three-quarter length, seated on a chair, body directed l., face full.
Pencil, with slight tint on face and hands; roy., 6¾ × 5⅛ in.
James Heath, b. 1757, was trained as an engraver from boyhood, and won great reputation by his book illustrations, especially those after Stothard; engraved also some large historical pictures; died 1834.

14. WILLIAM BYRNE. Three-quarter length, seated at a table, turning over a pile of prints; face nearly full.
Pencil, the head touched with Indian ink; roy., 6⅞ × 5¼ in.
William Byrne, landscape engraver, born in London, 1743, studied his art in London and in Paris; became distinguished for his excellent plates after Hearne, Farington, and others; he was latterly helped by his children (see under Letitia Byrne); died 1805.

15. EDWARD FRANCIS BURNEY. Three-quarter length, seated towards the r., portfolio on knee; three-quarter face, eyes full.
Pencil, touched with Indian ink in parts; roy., 6⅝ × 5¼ in.
See in this catalogue under E. F. Burney.

16. OZIAS HUMPHRY, R.A. Head and shoulders, three-quarter face, looking l. Inscribed *a sketch of Ozias Humphry, R.A., made about the year* 1802, *when at the age of* 61—*very like the original.*
Pencil, touched with sepia on the face; roy., 8¼ × 6¼ in.
See under Humphry in this catalogue.

17. BENJAMIN T. POUNCY. Three-quarter length, seated towards the front, by a table r., holding a print; three-quarter face, looking l.
Pencil and Indian ink; roy., 5¾ × 5⅛ in.
Benjamin Thomas Pouncy, engraver, was pupil of W. Woollett, and worked for many years at Lambeth Palace as assistant of Dr. Ducarel, the librarian; besides antiquarian facsimiles he produced later some fine plates after Wilson and Hearne; died 1799.

18. RICHARD CORBOULD. Three-quarter length, seated at a table l., on which are painting materials and a drawing; three-quarter face, looking l.
Pencil, touched with sepia and Indian ink; roy., 6⅜ × 4⅞ in.
See under R. Corbould in this catalogue.
Nos. 10–18 were purchased April, 1867.

19. JAMES TRAILL. Three-quarter length, seated towards the l., paper in hand, face in three-quarters, turned l., eyes full. Signed and dated *Edridge*, 1794.
Pencil, touched with Indian ink; roy., 6⅝ × 4¾ in.
Engraved in stipple (a private plate) by an anonymous engraver.

20. ALEXANDER WEDDERBURN, BARON LOUGHBOROUGH. Three-quarter length, seated towards the l., in Lord Chancellor's robes and wig, three-quarter face, eyes full. Signed and dated *Edridge*, 1795.
Pencil, touched with Indian ink; roy., 6⅝ × 4¾ in.
Alexander Wedderburn, b. 1733, was educated at Edinburgh, and became an Advocate there; entered the Inner Temple 1757; entered Parliament 1761; was successively Solicitor-General, Attorney-General, and Lord Chancellor; created Baron Loughborough 1780, 1st Earl of Rosslyn 1801; died 1805.

21. A GENTLEMAN, UNKNOWN. Three-quarter length, seated towards the l., with l. arm resting on table r.; face in three-quarters looking l. Signed and dated *Edridge*, 1795.
Pencil, touched with Indian ink; roy., 6⅝ × 4¾ in.

22. CAROLINE, LADY CAWDOR. Whole length, standing in fur-trimmed bonnet and coat, directed l., r. hand resting on the low wall of a garden terrace; the face in three-quarters, eyes full.
Black chalk; roy., 13 × 9¼ in.
Drawn 1804, and engraved in stipple by L. Schiavonetti, 1806. Caroline Howard, wife of John Campbell, 1st Baron Cawdor, was born 1777, died 1848.
Nos. 19–22 were purchased November, 1870.

23. DR. MALTBY, AFTERWARDS BISHOP OF DURHAM. Half-length, seated, in three-quarter face, turned l., eyes nearly full.
Water-colours, stipple, and Indian ink over pencil; roy., 9½ × 7½ in.
Engraved in stipple by R. Cooper.
Edward Maltby, born at Norwich, 1770, and educated there and at Winchester, gained great distinction as a classical scholar at Cambridge; became Bishop of Chichester 1831, and Bishop of Durham 1838; published several classics, and religious works; resigned 1856, and died 1859.
Purchased July, 1885. From the W. Russell Collection.

24. JOSEPH FARINGTON, R.A. Head and shoulders, three-quarter face, turned l., eyes full.
Pencil and water-colour stipple; roy., 7½ × 6 in.
Joseph Farington, born in Lancashire, 1747, was a pupil of Richard Wilson; painted landscape, mainly topographical, of Thames and English lake scenery; elected A.R.A. 1783, R.A. 1785; died 1821.

25. Two on one mount, roy., viz.:—

(*a*) ROBERT SOUTHEY. Head and shoulders, nearly in profile, looking r.
Pencil and water-colour stipple; 5⅛ × 4 in.

(*b*) ROBERT SOUTHEY (?). Head and shoulders, nearly full face.
Pencil and Indian ink stipple; 7 × 5⅝ in.
The identity of the sitter in the latter of these two portraits is not quite certain; but it is probably a portrait drawn at a later period than (*a*) of Southey (born 1774, appointed Poet Laureate 1813, died 1843). A portrait of Southey by Edridge was engraved by Blood for the 'European Magazine,' but differs from both of those described.

26. EARL SPENCER. Whole length, standing by a table, r. hand resting on a book; three-quarter face, turned l., eyes full. The head only finished, the figure outlined in pencil.
Pencil and sepia stipple; roy., 12⅝ × 8⅝ in.
George John, second Earl Spencer, born 1758, succeeded to the earldom 1783; was ambassador to Vienna 1794, and First Lord of the Admiralty 1794–1801; Home Secretary 1806–7; died 1834. Best known as a book-collector, and owner of the famous Althorp Library.

27. Two on one mount, roy., viz.:—

(*a*) WILLIAM WINDHAM, M.P. Slight sketch of head only, in three-quarter face, looking r.
Pencil; 4 × 2⅞.

(*b*) WILLIAM WINDHAM, M.P. Three-quarter length, seated towards the r., in an armchair; three-quarter face, looking r.
Pencil, with sepia stipple on face; 7⅛ × 5½ in.
William Windham, born 1750, M.P. for Norwich 1783; Secretary of State for War 1797–1801, and again 1806–7; died 1810.

28. CHARLES JAMES FOX, M.P. Half-length, seated towards the l., turning over the pages of a folio; three-quarter face, wearing spectacles. Inscribed *Chas. James Fox—St. Ann's Hill.*
Pencil sketch; roy., 8¼ × 6⅝ in.
Drawn during the last years of the statesman's life, when he rarely appeared in Parliament, and spent most of his time in gardening or reading his favourite poets at St. Ann's Hill in Surrey.

29. WILLIAM PITT, M.P. Whole length, seated in an armchair, directed l., the face in three-quarters, eyes full.
Pencil; roy., 12⅝ × 9 in.

30. LADY CAMPBELL AND MISS MCLEOD. Lady Campbell seated l., directed r., the face nearly full; Miss McLeod standing, with her arm on Lady Campbell's chair, the face in three-quarters, looking down l. The heads only finished, the rest very slightly indicated in pencil. Inscribed *Lady Campbell and Miss McLeod.*
Pencil and water colours; roy., 18⅜ × 10¾ in.

31. Family Group, Persons unknown. A gentleman seated, looking l., with a young child on his lap and another standing before his knee; at the l. his wife stands hushing a baby in her arms. Unfinished; the standing child indicated only.
Pencil, with Indian-ink stipple on two of the heads; roy., 12⅝ × 9⅜ in.

32. Frank Barber, Dr. Johnson's Black Servant; after Sir Joshua Reynolds. Head and shoulders of a negro, three-quarter face, looking l.
Water colours; highly finished; roy., 7¾ × 5¾ in.
A memorandum, pasted on the back of the mount, runs: *From the original picture of a Black's head, by Sir Joshua Reynolds, in the possession of Sir George Beaumont, by Henry Edridge, April*, 1808. The picture is still in the Beaumont Collection, and was engraved by Alexander Scott, 1878.
Nos. 24–32 were purchased May, 1891, from the Maude Collection.

33. Portrait of G. A. P. Bridgetower. Half length, in an oval, three-quarter face, looking r., violin in l. hand. Inscribed on border outside oval, *G. Fossey*, 1837, probably an owner's name.
Pencil, the face in water colours; roy., 8⅜ × 7⅜ in.
George Augustus Polgreen Bridgetower, mulatto violinist, was born in Poland, 1779; was in London with his father before 1790, when he made his first appearance at a concert, and soon became celebrated: went, 1802, to Dresden and to Vienna, where Beethoven wrote for him the Kreutzer Sonata; returned to England, and took a musical degree at Cambridge, 1811, after which he disappeared. He is supposed to have died about 1840.
Purchased July, 1876.

[34–50.] Landscapes.

34. Singers' Farm, near Bushey, Herts. A farmhouse of timber and plaster, with tiled roof; a woman going up to the door with a bundle of faggots, and a man sitting near playing with a dog, and two children beside him; sheds and outhouses l. among trees, rough grass in the foreground, and a path coming from the house to the edge of a pond r. Drawn October 17th, 1811, according to an inscription on the mount.
Water colours; roy., 12⅜ × 18⅜ in.
Purchased August, 1845.

35. La Tour de la Grosse Horloge, Evreux. View from the square looking down a street, on the r. side of which, at a corner, rises the clock tower; groups of peasants marketing in the street and in the foreground. Inscribed *La Tour de la Grosse Horloge, Evreux. Aug.* 4, 1819.
Pencil; roy., 16¼ × 11⅝ in.

36. L'Abbaye des Dames de la Trinité, Caen. View in the enclosure of the Abbey, the south side and transept of which are seen l.; part of another building r., and a man and woman talking under it; other figures in the enclosure, which is bounded at the back by a row of houses. Inscribed *L'Abbaye des Dames de la Trinité, Caen. July* 23, 1819.
Pencil; roy., 15½ × 10⅞ in.

37. Castle of Falaise. The ruins of the castle crown a rocky wooded height at the r.; at the end of the valley l. appears the town among trees; in the foreground a stream. Inscribed *Falaise—Chateau de Guillaume from the route de Bretagne. July-July* [sic].
Pencil; 17⅞ × 18¼ in.

38. Bayeux. View of the cathedral from the north, over the houses of the town; in the foreground part of a garden with wall and gateway l., and trees behind. Inscribed *Bayeux, from the garden of l'Abbé Delaunay Dufondray, rue St. Florelle. July* 25, 1819.
Pencil; roy., 10⅜ × 17 in.

39. Samer, Pas de Calais. The remains of the abbey surrounded by houses; l. a street, seen in perspective, coming into the foreground; a horse standing before one of the houses. Inscribed *Samer, Oct.* 27, 1817.
Pencil; roy., 7½ × 10⅞ in.
Nos. 35–39 were purchased at the Charles Russell sale, July, 1856.

40. Convent of St. Barbe, Dieppedalle, near Rouen. View looking down the Seine, with houses and the convent (now a boarding house) on the bank r., which slopes up in a steep hill. Boats on the river and figures on the shore in the foreground. Inscribed *Convent of St. Barbe, Dieppedalle, July* 13, 1819.
Pencil; roy., 9¼ × 14⅞ in.

Purchased October, 1870.

41. Two on one mount, roy., viz.:—

(*a*) A Boat lying on a Beach.
Water colours; 2⅜ × 5⅝ in.

(*b*) Sea Shore Studies. A block and tackle with a pail; and a winch for hauling boats up a beach.
Pencil and water colours on dráb paper; 9⅜ × 7 in.

42. Two on one mount, roy., viz.:—

(*a*) A Smack. The hull of a fishing smack, with a dinghy near; and a study of a moveable landing stage.
Pencil and water colours; 3⅞ × 8 in.

(*b*) A Boat. A boat seen from the bows, lying in the sand.
Water colours and pencil on grey paper; 6⅞ × 9⅞ in.

43. View from Richmond Hill. View from the hill, with the Thames flowing from the distance, and the bridge towards the r.
Pencil and Indian-ink sketch; roy., 3¾ × 8 in.

Nos. 41–43 were presented by John Henderson, Esq., January, 1863.

44. Street in Warwick. A street going down from the foreground to an archway, above which appears a church tower; l., an ivy-grown wall; r., houses on a raised pavement, and a row of cut trees in front of them; figures on the road and before the houses.
Black chalk and slight wash on grey paper; roy., 10⅞ × 14⅝ in.

45. Ruins of Grace-Dieu Priory, Leicestershire. A ruined tower and walls in the corner of a field, in which are cattle; at the l., a barn. Inscribed *Grace-Dieu near Coleorton, Sep.*, 1814.
Black chalk on grey paper, heightened with white; roy., 10⅝ × 14½ in.

46. View on the Exe. View from a sandy beach, with a ruined windmill l. and fishing-boats at the water's edge, looking across the estuary to the low hills on the other side. Inscribed *from Exmouth looking up the Exe, Aug.* 18, 1818. *Powderham Castle.*
Pencil; roy., 8¼ × 17½ in.

Nos. 44–46 were purchased October, 1870.

47. The Old Queen's Head, Lower Street, Islington. The old inn with its projecting windows, seen from across the street, trees l., and an outhouse in a garden behind the wall r.
Indian ink and pencil on buff paper; roy., 11½ × 15⅝ in.

Purchased July, 1874.

48. A Barn on the Coast. An old barn l., with a path leading through a gate across the foreground, near the edge of a cliff, beyond which appears the sea, and distant headlands r. and l.
Pencil on buff paper; roy., 5⅜ × 11⅛ in.

Purchased December, 1874.

49. Floods at Eton, from Windsor Castle. A wide view of flooded country, the trees rising in the midst of water; in the foreground l. a bastion, part of the outer wall of Windsor Castle; and a flight of steps leading down the hill, beyond the trees of which appear the roofs of Eton.
Pencil and Indian ink on grey paper, heightened with white; imp., 13¼ × 21½ in.

Purchased August, 1845.

50. GREAT BOOKHAM CHURCH, SURREY. View from the W. of the wooden-spired ivy-grown church, standing among trees, with the churchyard in front of it; a cottage l.; in the foreground a road, along which a man drives two cows from the r., and a wall bounding the churchyard; two women's figures near the church.
Water colours; imp., 13 × 19¼ in.

51. ALDENHAM CHURCH, HERTFORDSHIRE. View from the S.E. of the church, with the tower at the further end; in the foreground the churchyard, bounded at the l. by a wall and trees; a woman and child bringing flowers to one of the graves.
Water colours; imp., 12⅞ × 18⅝ in.
Nos. 50–51 were purchased February, 1872.

52. MINIATURE PORTRAIT OF SIR SAMUEL BENTHAM. Head and shoulders, nearly full face, looking a little r.
Water colours on ivory, highly finished; 2⅜ × 1⅞ in.
Sir Samuel Bentham, naval architect, b. 1757, was trained at Woolwich and Chatham; in Russia 1780–1791; began shipbuilding at Kritchev 1784, and was given a military command; defeated the Turks in the Liman 1788 through skilful innovations in gunnery; returned to England 1791 and helped his brother Jeremy with the Panopticon prison scheme; from 1795–1814 worked for the Admiralty and brought about most of the reforms and improvements in the navy then achieved; in France 1815–1827; died in England, 1831.
Purchased 1897.

53. SKETCH-BOOK, containing 47 pencil sketches (one in pen and Indian-ink wash); including five from pictures in the Louvre (Rubens, Rembrandt, Vandyck, Titian), one from Houdon's statue of Voltaire, one of the Bishop of Montpellier preaching, and studies of landscape, streets, costumes, carts, boats, &c., made in France (Paris, Rouen, Boulogne) and in Devonshire (Sidmouth, Dawlish).
Dated from 12 July to 28 October, 1817; ff. 44; 4⅜ × 7¾ in.

54. SKETCH-BOOK, containing 48 pencil studies of landscape and figures, made in France (Paris, Rouen, Canteleu, Dieppedalle, the Seine), and a sketch of knights in armour in a landscape.
Dated from 11 June to 16 July, 1819; ff. 42; 5⅛ × 8¼ in.

55. SKETCH-BOOK, containing 51 pencil sketches of landscape and figures, made in France (Calais, Marquise, Boulogne, Samer, Montreuil, Nampont, Abbeville, Blangy, Neufchatel, St. Ouen, Mantes, Meulan, St. Germain, Beauvais, Clermont, Poix, Lachot, Airaine, Vincennes).
Dated 24 September to 26 October, 1819; ff. 44; 5⅜ × 9⅜ in.
Nos. 53–55 were purchased January, 1872.

EDWARDS, Edward, A.R.A. (b. 1738, d. 1806). Painter and etcher; born in London; studied at St. Martin's Lane Academy; exhibited historical pictures, portraits and landscapes from 1771 at the Royal Academy, where he was made Professor of Perspective, 1788, and elected A.R.A. 1773; published 1808 'Anecdotes of Painters,' in continuation of Walpole.

1. PORTRAIT OF THE ARTIST. Head in three-quarter face, looking over the r. shoulder; eyes full.
Black and red chalk, touched with Indian ink; roy., 7⅛ × 5¾ in.
A portrait of Edwards by himself was engraved by A. Cardon, and published 1808; the pose of the head is the same as in this drawing, but the face is older, and the wig different.
Purchased April, 1867.

2. NEAR NORTH DEAN, CASTLE EDEN, DURHAM. A steep sandy bank with trees above, descending to a shallow stream or pool l.; in the foreground a man is binding faggots and another standing by him, and near them a birch tree; bushes and trees above the water r. Signed and dated *E. E.* 1788.
Pen, lightly tinted in water colours; roy., 8¼ × 12⅝ in.
Purchased July, 1878.

3. Cowes Church, Isle of Wight. View of the S. side of the wooden-towered church, with trees about the western end of it; in the foreground a field and a hedge, over which r. appears the Solent and shore beyond.
Pen, tinted with water colours; roy., 7 × 9 in.
Purchased September, 1886.

EDWARDS, George (b. 1694, d. 1773). Naturalist and draughtsman; born at Stratford, Essex; travelled 1718–20 in Holland, Norway, and France; on his return made coloured drawings of animals; appointed Librarian of the Royal College of Physicians 1733; elected F.R.S. 1750 and F.S.A. 1752; best known by his 'History of Uncommon Birds,' published between 1743 and 1764. The original drawings for this and for 'Gleanings of Natural History' are inserted in copies of the works, now in the library of the Museum.

1. Bullfinches. A cock bullfinch on a branch growing from a tree-stump; his mate and a golden-crested wren on other sprays of the same tree.
Water colours and body colours, highly finished, on vellum; roy., 11⅝ × 9⅛ in.
Purchased November, 1881.

EDWARDS, Sydenham Teak (b. 1768, d. 1819). Draughtsman of natural history subjects; born at Abergavenny; found an early patron in William Curtis, founder of the 'Botanical Magazine,' for which, from 1798 to 1814, he made nearly all the drawings; published 'Cynographia Britannica,' coloured engravings of dogs, 1800–5, and contributed drawings to various botanical publications.

1. Decoy for Water-fowl. A pond with arched nets at the four corners; a man and dog in the foreground. Signed and dated *Syd. Edwards* 1796.
Body colours on vellum; roy., 7 × 10¾ in.

2. Two on one mount, roy., viz.:—
(*a*) White-fronted or Laughing Goose. Two geese by the sea-shore, one flapping its wings. Signed *Syd. Edwards.*
Water colours on vellum; 3⅝ × 5⅜ in.
(*b*) Tame Goose. Two geese by the sea-shore; one standing in the water about to pick up something in its beak. Signed *Syd. Edwards.*
Water colours on vellum; 3⅝ × 5⅜ in.

3. Two on one mount, roy., viz.:—
(*a*) Brent Goose. A pair by the side of a stream. Signed *Syd. Edwards.*
Water colours on vellum; 3⅞ × 6 in.
(*b*) Common Wild Duck. A duck and drake on a little grassy island. Signed *Syd. Edwards.*
Water colours on vellum; 3⅝ × 5⅞ in.

4. Two on one mount, roy., viz.:—
(*a*) Duck. A drake and two ducks, one white. Signed and dated *Syd. Edwards*, 1795.
Water colours on vellum; 3⅝ × 5⅞ in.
(*b*) Duck. Drake and duck. Signed and dated *Syd. Edwards*, 1795.
Water colours on vellum; 3⅝ × 5⅞ in.

5. Two on one mount, roy., viz.:—
(*a*) Dun Bird. A pair, near water; bulrushes r. Signed *Syd. Edwards.*
Water colours on vellum; 3⅝ × 5⅞ in.
(*b*) Scoter or Black Diver. A pair by a stream, one in the water. Signed *Syd. Edwards.*
Water colours on vellum; 3⅝ × 5⅞ in.

6. Two on one mount, roy., viz. :—
   (*a*) EIDER DUCK. A pair. Signed and dated *Syd. Edwards*, 1795.
   Water colours on vellum; 3⅜ × 5⅞ in.
   (*b*) PIN-TAILED DUCK. The duck in the water, the drake on land.
   Water colours on vellum; 3⅜ × 5⅞ in.
7. Two on one mount, roy., viz. :—
   (*a*) GODWALL. A pair on a little island. Signed *Syd. Edwards*.
   Water colours on vellum; 3⅞ × 5⅜ in.
   (*b*) GEESE. Goose and gander. Signed and dated *Syd. Edwards*, 1795.
   Water colours on vellum; 3⅜ × 5⅞ in.
8. Two on one mount, roy., viz. :—
   (*a*) SWANS. A pair swimming side by side. Signed *Syd. Edwards*.
   Water colours on vellum; 3⅞ × 5⅜ in.
   (*b*) VELVET DUCK. A pair on a bank by the water. Signed and dated *Syd. Edwards*, 1795.
   Water colours on vellum; 3⅜ × 5⅜ in.
9. Two on one mount, roy., viz. :—
   (*a*) LONG-TAILED DUCK. Signed and dated *Syd. Edwards*, 1795.
   Water colours on vellum; 3⅝ × 4⅞ in.
   (*b*) BLUE-WINGED SHOVELLER DUCK. A pair. Signed and dated *Syd. Edwards*, 1793.
   Water colours on vellum; 3⅞ × 5⅞ in.
10. Two on one mount, roy., viz. :—
   (*a*) SCAUP DUCK. A pair. Signed and dated *Syd. Edwards*, 1795.
   Water colours on vellum; 3⅜ × 6 in.
   (*b*) GREY-LEG GOOSE (THE FEN GOOSE OF LISTER). A pair. Signed and dated *Syd. Edwards*, 1795.
   Water colours on vellum; 3⅜ × 5⅞ in.
11. Two on one mount, roy., viz. :—
   (*a*) GARGANEY. A pair. Signed and dated *Syd. Edwards*, 1795.
   Water colours on vellum; 3⅞ × 6 in.
   (*b*) SHELDRAKE. A pair on the shores of a rocky cove. Signed *Syd. Edwards*.
   Water colours on vellum; 3⅜ × 5⅞ in.
12. Two on one mount, roy., viz. :—
   (*a*) WIDGEON. The male on shore, the female in the water; rushes r. Signed and dated *Syd. Edwards*, 1795.
   Water colours on vellum; 3⅜ × 5⅞ in.
   (*b*) TAME SWAN. One on shore, one on the water. Signed *Syd. Edwards*.
   Water colours on vellum; 3⅜ × 5⅞ in.
13. Two on one mount, viz. :—
   (*a*) TEAL. A pair. Signed and dated *Syd. Edwards*, 1795.
   Water colours on vellum; 3⅜ × 5⅞ in.
   (*b*) GOLDEN-EYE. A pair. Signed and dated *S. Edwards*, 1793.
   Water colours on vellum; 3⅜ × 5⅞ in.
   All purchased at the Benoni White sale, August, 1879.

ELFORD, Sir William (b. 1749, d. 1837). Banker, politician, and amateur artist; born in Devonshire; partner in a banking firm at Plymouth, and M.P. for that town 1796–1806; exhibited pictures at the Royal Academy 1774–1837; elected F.R.S. and F.L.S. 1790, and created a baronet 1800.

1. RUINS OF A CHURCH. Part of the interior of a ruined Gothic church, the floor heaped up with sloping masses of earth, and overgrown with bushes; a woman and child near the foreground; trees appear through the windows.
   Sepia and Indian ink, slighty tinted; roy., 14⅜ × 10⅞ ins.

2. Ruins in a Landscape. An ecclesiastical ruin covered with foliage at the r., with a small building adjoining it l.; mountains behind. (Unfinished.)
Sepia and Indian ink; roy., 12½ × 17¾ ins.

Both bequeathed by Richard Payne-Knight, Esq., 1824.

ELIZABETH, Princess of England and Landgravine of Hesse-Homburg (b. 1770, d. 1840). Painter; daughter of George III.; designed the 'Birth and Triumph of Cupid,' a series of pictures engraved by P. W. Tomkins, and other slight works of the same nature; married 1818 the Landgrave of Hesse-Homburg, after whose death, 1829, she lived at Hanover.

1. The Wood-Girl. A girl carrying a bundle of faggots on her head through a wood in winter.
Water-colour sketch; roy., 4⅝ × 2⅞ in.
Engraved in stipple by P. W. Tomkins. The engraving is mounted with the drawing.

Purchased at the Percy sale, May, 1890.

ELLIS, William (b. 1747, d. 1810). Engraver and draughtsman; born in London; pupil of Woollett, whose style he followed, and on some of whose plates he worked; engraved also topographical views, which he drew himself.

1. Two on one mount, roy., viz.:—

(*a*) Clapham. View looking across a pond to the village and church, which rises above an avenue; trees in the foreground and two boys fishing on the shore accompanied by their parents.
Indian-ink wash and pen, partially tinted; 5 × 7⅜ in.
Engraved by the artist.

(*b*) Enfield Church. View from the S.E., in the churchyard; a house l. and a farm in the distance r.
Indian-ink wash and pen, slightly tinted; 5½ × 7⅜ in.
Engraved by the artist.

Purchased May, 1890, at the Percy sale.

ELWOOD, J. (worked about 1790–1800). Caricaturist; biography unknown.

1. A Crowd outside a Print-shop. A print-shop at the corner of a street which curves away at the r.; at the window, which is full of prints, a staring and jostling crowd of ladies and gentlemen mingled with tradesmen and errand boys; a woman with a wheelbarrow advances into the throng from the l., and a sedan chair approaches down the street r.
Signed and dated *J. Elwood, invt. opus* (?) 1798 (?).
Water colours and Indian ink, with pen outlines; imp., 14⅜ × 20⅞ in.

2. A Windy Day. At the juncture of a street which runs from the l., with one which curves away to the r., a number of people variously embarrassed by a strong wind blowing from the l. In the r. foreground a butcher-boy has fallen on the pavement, and a woman clings to the railings, by which is a gentleman with a lady on his arm; behind, a coach just emerging from a side street; ladies and gentlemen cross the street, getting in one another's way; a horseman arrives from the l.
Water colours and Indian ink, with pen outlines; imp., 14⅜ × 21 in.

Both purchased May, 1878.

EMES, John (worked about 1785–1805). Engraver and water-colour painter; best known by his engraving of Jeffery's picture of 'The Destruction of the Spanish Batteries before Gibraltar (1789),' and by his water-colour views of the Lake District; exhibited at the Royal Academy 1790–1791.

1. VIEW OF WINDERMERE (?). View over bushes of part of the lake, surrounded by trees, among which on the opposite shore a tower appears.
   Water colours and Indian ink, with pen outlines; roy., 12½ × 8½ in.
   Purchased October, 1867.

2. STOCK GHYLL FORCE, AMBLESIDE. View from below of the waterfall pouring down the wooded rocks in two streams.
   Water colours and Indian ink, with pen outlines; imp., 18⅞ × 14⅞ in.

3. SKELWITH FORCE. View below the falls from the opposite side of the stream into which the river Brathay pours itself in a succession of cascades; woods r. and l., and an old building at the top of the falls r.
   Water colours and Indian ink, with pen outlines; imp., 18⅞ × 14⅞ in.
   Nos. 2 and 3 were purchased April, 1867.

4. MEETING OF THE SOCIETY OF ROYAL BRITISH ARCHERS IN GWERSYLLT PARK, DENBIGHSHIRE (WITH FIGURES BY ROBERT SMIRKE). A park with clumps of trees scattered over broad lawns, and groups of archers shooting at four targets, two r. and two l. In the foreground r an old oak on a knoll, on which groups of men, women, and children stand or sit watching the sport; others on chairs and benches. At the l. a lady is about to shoot, a clergyman scoring, paper in hand; other competitors trying their bows.
   Water colours and Indian ink, with pen outlines; imp., 16⅝ × 23⅜ in.
   Engraved in aquatint by C. Apostool.
   Purchased March, 1867.

ETTY, William, R.A. (b. 1787, d. 1849). Painter; born at York; apprenticed to a printer at Hull; went to London 1805, and studied at the Royal Academy, attending the life school there during the whole of his career; visited Italy 1816 and 1822–24; elected A.R.A. 1824; R.A. 1828; painted historical and allegorical pictures, rich in colour, and devoted himself especially to rendering the beauty of the female form; an artist of great powers, marred by faulty taste.

Attributed to William Etty.

1. NUDE STUDY. A nude woman reclining on drapery, her head towards the l.; she lifts a veil with her l. hand, and looks downward towards the l.; r., trees and sky seen between pillars, l., a curtain.
   Chalks and stump; roy., 11⅞ × 18⅝ in.
   Acquired by exchange from Messrs. Colnaghi and Co., December, 1895.

EVANS, Richard (b. 1784, d. 1871). Portrait-painter and copyist; pupil and assistant of Sir Thomas Lawrence, of whose works he made replicas; worked many years in Rome; exhibited at the Royal Academy 1816–1859.

1. PORTRAIT OF JOSEPH FARINGTON, R.A., AFTER LAWRENCE. Half length, seated towards the l., the face in three-quarters looking l. Signed and dated *R. Evans*, 1809.
   Indian ink, highly finished; roy., 10⅝ × 8⅜ in.
   The stipple engraving by H. Meyer after this portrait is mounted opposite the drawing.
   Purchased October, 1895.

EVANS, William, known as **Evans of Bristol** (b. 1809, d. 1858). Painter; born probably at Bristol; worked in North Wales, near Bettws-y-Coed, till 1850, painting mountain scenery and snow effects; visited Italy 1852, and from that date exhibited Italian subjects; elected Associate of the Old Water Colour Society 1845; called "of Bristol" to distinguish him from his namesake "of Eton."

1. On the Coast; Evening. Dark water in the foreground, from which the ground slopes to a sort of jetty r., with a group of buildings on it and a few masts behind it rising against the twilight sky; at the l. a stretch of sand and the sails of two fishing boats in the distance, by the hidden sea, with figures moving about them; other figures near the buildings.
   Water colours; roy., 7⅞ × 10⅝ in.

   Purchased January, 1872.

2. Autumn Landscape, North Wales. View looking up a desolate valley, down which comes a dark, shallow stream, to a snow-covered mountain and heavy rain-clouds driving over it; at the r. a woman riding a packhorse and another woman walking beside her.
   Water colours; roy., 8⅝ × 13½ in.

   Purchased May, 1890, at the Percy sale.

FABER, John, the Elder (b. about 1660, d. 1721). Draughtsman and mezzotint engraver; born at the Hague, settled in England about 1698, or (according to the ordinary account) 1687; noted for his small portraits drawn with a pen on vellum; practised also mezzotint engraving, but in this was eclipsed by his son.

1. Portrait of Æmilius van Cuillemborgh. Half-length, in minister's gown and bands, nearly full-face, turned a little r., eyes full. In an oval, with border, inscribed *Æmilius van Cuillemborgh Gebrus olim Batoburgi per* 4, *Heristæ per* 14, *et nunc per* 9 *Annos Londini in Anglia Belgicus Sancti Evangel: Minist^r.* Signed and dated *J. Faber delineavit* 1703.
   Pen and ink on vellum; oval; roy., 5½ × 4⅞ in.

   Bequeathed by the Rev. C. M. Cracherode, 1799.

2. Portrait of Simon Episcopius. Half-length, in three-quarter face, directed l., eyes full. Enclosed in a round border, inscribed *Mr. Simon Episcopius, Theologiæ Professor, Ætatis suae LX., A° Di* 1643. Signed and dated *J. Faber Londini fecit* 1698. Below the border, verses in Dutch:—

   Hier Sietge afgebeeld de Tolck van Goodes woort
   Die 't Hemels Vaderlant aanwees, door Leer, en leven
   Wiens Wÿse pen getuÿght (al hebt g' Hem noit geehoort
   Wat Goddelÿk verstant, Hem was van Godt gegeven
   Dus heeft hÿ d' aard betreen: tot eer van Syne Stam:
   Tot Heiÿl van Goods gemeent: tot Roem van Amsterdam.

   J. Faber scripsit: C. P. Wittenoom Comp.

   Pen and ink on vellum; roy., 7 × 4⅞ in.
   Engraved.

   Purchased October, 1872.

3. Portrait of Queen Anne. Head and shoulders, nearly full face, turned a little l., eyes full; wearing crown, and with necklace of pearls.
   Pen and ink on vellum; oval; roy., 4⅜ × 3⅜ in.

   Purchased May, 1890, at the Percy sale.

FAHEY, James (b. 1804, d. 1885). Water-colour painter; born at Paddington; pupil of Swaine; worked in Munich and Paris, afterwards in London; secretary of the Institute of Painters in Water-Colours; drawing-master at Merchant Taylors' School, 1856–1883.

1. North Front of old Hungerford Market. With groups of figures in the street at the r. and in the foreground.
   Water colours; 12⅛ × 17½ in.
   In portfolio xvii. (No. 39) of the Crace Collection of London Views, purchased November, 1880.

FAITHORNE, William, the Elder (b. 1616, d. 1691). Engraver and portrait painter; born in London; pupil of William Peake, John Payne, and Sir Robert Peake; fought with the Royalists, and was taken prisoner; exiled on his release, and worked in Paris under Nanteuil; settled in England 1650, selling and engraving prints and drawing portraits in crayons. The earliest highly skilled English master of engraving.

1. Portrait of Sir Edmund King, Surgeon. Bust on a pedestal, three-quarter face, directed l., the eyes looking a little r.
   Crayons and water colours; roy., 7½ × 5⅝ in.
   Sir Edmund King, b. 1629, practised as a surgeon in London; he was a skilful dissector, kept a museum, and published several papers on his experiments and observations; was physician to Charles II. and a friend of Sir Hans Sloane, who possessed this portrait. Died 1709.

2. John Ray, F.R.S. Half-length, in an oval, three-quarter face, turned l., eyes full; with long, grey hair.
   Crayons; roy., 9½ × 7⅞ in.
   Engraved by W. Elder and by G. Vertue.
   John Ray, one of the greatest of English naturalists, b. 1627, at Black Notley, Essex, was educated at Cambridge; published his first work on the plants of the Cambridge district, 1660; made a succession of tours with Francis Willoughby, collecting observations on natural history; on the Continent 1663–1666; published 'Methodus Plantarum Nova' 1682, 'Historia Plantarum' 1686–1704, and other works on botany, very important for their improvements in classification; and left at his death, 1705, a work on insects, of equal or greater value.
   Nos. 1 and 2 were bequeathed by Sir Hans Sloane, Bart., 1753.

3. Sir Orlando Bridgeman, Bart. Half-length, the face in three-quarters looking l., in robes of Lord Keeper, skull-cap on head, great seal r.
   Indian ink, highly finished, on vellum; roy., 6 × 4¾ in.
   Engraved by Faithorne.
   Sir Orlando Bridgeman, b. about 1606, educated at Cambridge, was called to the bar 1632, and got great reputation as a lawyer; M.P. for Wigan 1640; a prominent Royalist, but submitted to Cromwell; was made a baronet at the Restoration; Lord Chief Justice 1660–1667, Lord Keeper of the Great Seal 1667–1672. Died 1674. Conspicuous for moderation of temper, declining in old age into impotence of judgment.

Attributed to Faithorne.

Two on one mount, roy., viz.:—

(*a*) The Execution of Charles I. View from below the scaffold before Whitehall, the king standing between two groups of men and speaking to the people below, while a cherub bears him a crown and palm from heaven.
   Pen and ink and indigo wash; 3 × 1⅞ in.

(*b*) Entry of Charles II. into London (?). Charles II. riding at the head of a troop with banners.
   Pen and ink and indigo wash; 3 × 1⅞ in.
   Purchased October, 1887.

FALCONET, Pierre Etienne (b. 1741, d. 1791). Portrait painter; son of a sculptor; came to London about 1766 to study under Reynolds; exhibited chiefly portraits; best known by his pencil portraits of artists, engraved by Pariset; returned to France after 1773.

1. PORTRAIT OF PAUL SANDBY. Head in l. profile on a circular medallion suspended by a ribbon with a tablet inscribed *P. Sanby* [sic] below. Signed and dated *P. F. del.* 1768.
   Pencil, with slight tint on cheek and coat-collar; roy., 7 × 4⅞ in.
   Engraved by B. Reading. For Sandby see under his name.

   Purchased August, 1868.

2. SIR WILLIAM CHAMBERS. Head in l. profile on a circular medallion, with ribbon and tablet, like the preceding drawing; on the tablet *Sir W. Chambers.* Signed and dated *P. F. del.* 1768.
   Pencil, with very slight tint on cheek; roy., 6⅞ × 5 in.
   Engraved by D. P. Pariset. For Chambers see under his name.

   Purchased June, 1881.

3. PETER THE WILD MAN. Sitting on a bank with twigs in his hand.
   Black and white chalk on drab paper; imp., 20⅝ × 16 in.
   Engraved in mezzotint by Valentine Green. Peter was discovered in a hollow tree by George I. when hunting near Herrenhausen and brought to England 1725; he could never be taught to speak, but lived till 1785.

   Purchased March, 1851.

FANSHAWE, Catherine Maria (b. 1765, d. 1834). Amateur etcher and poetess; made a few etchings, which are in the Museum; best known as the writer of 'Lines on the letter H,' once ascribed to Byron.

1. MARY QUEEN OF SCOTS; FROM A MEDALLION. Head in l. profile, in an oval.
   Indian ink and indigo; 4⅝ × 4 in. (with margin).

2. MARY QUEEN OF SCOTS; FROM A PICTURE. Half length, three-quarter face, turned r., eyes full.
   Pencil and indian-ink sketch; 3⅛ × 2⅝ in.

3. MARY QUEEN OF SCOTS; FROM A PORTRAIT AT DALMAHOY. Half-length, three-quarter face turned l., eyes full. The features of the face and dress distinguished by letters corresponding to a description written below.
   Slight pen sketch; 3 × 2⅛ in.

   All inserted in an album of Miss Fanshawe's etchings purchased at the Dawson Turner sale, March, 1853.

FARINGTON, Joseph, R.A. (b. 1747, d. 1821). Landscape painter; born at Leigh, Lancashire; pupil of Richard Wilson; elected A.R.A. 1783, R.A. 1785; painted landscape, mainly of a topographical character; two sets of his views in the Lake District were engraved, and he published also a number of other views in England.

1. TOWN HALL AT KING'S LYNN. View down a street which winds away from the foreground to the r.; on the r. side, the end of a church, and next to that the front of the Town Hall; figures seated or standing along the pavement r., and a man with a horse l. Inscribed *Town Hall at King's Lynn, Jos. Farington*, 1787.
   Pen and sepia with Indian ink wash; roy., 11⅝ × 12⅛ in.

   Purchased October, 1881.

2. LANDSCAPE WITH HORSEMAN. A horseman stopping at the top of a slope in a road, on the l. bank of which grows an isolated beech-tree; beyond are fields and woods with a house appearing among them. Signed *Jos. Farington.*
   Pen and sepia, washed with sepia and Indian ink; imp., 18 × 16⅛ in.

FARNBOROUGH, Amelia (Long) Lady (b. 1762, d. 1837). Amateur artist; daughter of Sir Abraham Hume; married 1793 to Charles Long, afterwards 1st Baron Farnborough; well known in her day as a skilful horticulturist; died at Bromley Hill, Kent, the grounds of which she had chief share in laying out.

1. In the Grounds at Bromley Hill. Trees, with broom and fern and bluebells on a grassy bank. Signed and dated *Bromley Hill. Amelia Long*, 1805.
   Pencil; roy., 9¾ × 15⅝ in.
   Bequeathed by Richard Payne-Knight, Esq., 1824.

FERG, Franz de Paula (b. 1689, d. 1740). Painter and etcher; born in Vienna, pupil of his father, Pancraz Ferg, Joseph Orient and others; worked at Bamberg and Dresden, winning wide reputation for small landscapes with figures, and peasant scenes; settled finally in London, where he was employed as painter in the Chelsea China manufactory; died in poverty.

1. The Well. A well in the l. foreground under a tree; at a little distance a low, half-ruined house.
   Indian-ink wash and pencil; 4⅞ × 8 in.
   Bequeathed by Richard Payne-Knight, Esq., 1824.

2. A Village Fair. A company of various sorts and conditions picnicking, trafficking, and looking on in an open space before a village: tents and tumbrels in the background.
   Pen, water colour, and chalk on greenish paper; antiq., 14½ × 30½ in.
   Purchased June, 1897.

FIELD, J. (worked about 1806–1846). Profilist; worked in London.

1. Two on one mount, roy., viz.:—
   (*a*) Profile of William Pitt; after the Bust of Nollekens. Silhouette in l. profile; the throat bare. Signed *Field.*
   Sepia, with pen shading; oval; 3½ × 2⅞ in.

   (*b*) Profile of William Pitt, altered by Lady Hester Stanhope. Profile bust, with coat and stock, scratched and altered with a penknife.
   Sepia, with pen shading; oval; 3½ × 2⅞ in.

   Presented by the artist, April, 1846, with the following explanatory note:—

   In the year 1806 I was acquainted and always well received by that eminent sculptor Josh. Nollekens, who gave me free liberty to take the profile outlines from any of his busts of celebrated characters. He took the Cast from the Face of the late William Pitt and also of Charles James Fox; that of Mr. P. required his utmost study and attention before it was permitted (by a Committee of Taste) to come before the World, the agonies of Death were so strongly developed in the expression. Two busts were made, the first broken up and the second approved of. He told me at that time he had an order in the House to execute 80 in Marble at 100 guineas apiece. I took a Profile and reduced it from life-size and submitted it to Lady Hester Stanhope, then living at 2, Montague Square, Cumberland Place. I was kindly received by her, and upon stating the purport of my Visit to her she said how sorry she was that I had not applied to her that I should have taken Mr. Pitt's profile. She further said she did not approve of any of the likenesses done of him, the one enclosed from Mr. Nollekens' bust she received from me, and placing it on the Table before her, took up her penknife and in a few seconds returned it to me in its present scratched state, saying at the same time, 'There, that is more like what he was, but don't show it to anyone.' Just at that time Mr. Canning came in on a visit to her, and seated himself on a square Ottoman. I made my obedience and retired. The Profile is precisely in the same state I received it from her hand, which I have ever since preserved. J. Field, Profilist, 2, Strand.

FIELDING, Anthony Vandyke Copley (b. 1787, d. 1855). Painter; second son and pupil of Nathan Theodore Fielding; assisted also by John Varley; painted a few oil pictures, but is best known by his very numerous water colours of British mountain scenery, stormy seas and, in especial, effects of light and mist on the Sussex Downs, in the neighbourhood of which he passed much of the last few years of his life; elected Associate of the Old Water Colour Society, 1810, Member 1812, and was President from 1831 till his death. Admirable at his best, Fielding weakened his style by facile repetition, the result of his extreme popularity as a drawing master.

1. BUCKINGHAM HOUSE; FROM A SKETCH BY J. BURNET. A view of the house from St. James's Park, with the pond in the foreground frozen over, and men and boys skating and sliding; at the l., under some trees, a tent and a fire on the ice in front of it; further away, Queen Charlotte's carriage, escorted by horse-guards, approaches the house from the r.
   Water colours, with pen outlines; roy., 7⅞ × 11⅞ in.
   Burnet's sketch, from which this was done, was engraved by himself for The Beauties of England and Wales, 1810, and the print is mounted with the drawing; the royal carriage and many of the figures have been added by Fielding. Buckingham House was built in 1705 for the Duke of Buckingham; purchased by George III. 1762; settled on Queen Charlotte 1775, and pulled down 1825, when Buckingham Palace was built for George IV. on its site.

   Purchased at the Dawson Turner sale, May, 1859.

2. Two on one mount, roy., viz.:—

   (*a*) DUNGLAS CASTLE, ON THE CLYDE. View looking up the river; the Castle ruins on the shore r. at a little distance; low hills on the other side; boats on the water. Inscribed *Dunglass Castle, on the Clyde.*
   Pencil; 3½ × 5⅜ in.

   (*b*) BEN LUI, FROM NEAR CLADICH, LOCH AWE. Ben Lui and neighbouring peaks seen in the distance over bare hills with a wooded glen winding through them at the l. and a stream pouring down it; in the foreground a hill-side and trees. Inscribed *View from near Clady on Loch Awe. Ben Loy in the distance. Aug.* 22–23.
   Pencil; 4⅜ × 8⅛ in.

   Purchased May, 1885.

3. WESTMINSTER BRIDGE AND THE ABBEY, FROM THE RIVER. A view looking westward up the Thames on a hazy day; boats in the foreground. Signed and dated *C. V. Fielding*, 1811.
   Water colours; 7 × 9⅝ in.

   In portfolio VI. of the Crace Collection of London Views, purchased November, 1880.

FIELDING, Newton Smith (b. 1799, d. 1856). Painter and lithographer; youngest brother of Copley Fielding; born at Huntingdon; exhibited at the Water Colour Society; worked in Paris during the latter part of his life, and died there. Best known for his paintings and lithographs of animals; published several books on art.

1. SPANIEL DRINKING. A spaniel lapping at a pool under high reeds and grasses. Signed and dated *Newton Fielding*, 1834.
   Water colours; roy., 5 × 7⅜ in.

   Purchased May, 1876.

2. Dog and Game. A dog guarding some dead birds and a game bag, near a high bank with foxgloves at the bottom; at the r. a path receding under thick trees. Signed and dated *Newton Fielding*, 1831.
   Water colours; roy., 5 × 7⅝ in.
   Purchased October, 1877.

3. Ducks in a Landscape. Ducks by the shore of a stream above a weir; woods behind and a cottage at the top of a field r., against yellow evening light.
   Water colours; roy., 5¼ × 8¼ in.
   Purchased April, 1888.

FIELDING, Thales (b. 1793, d. 1837). Painter; third son of Nathan Theodore Fielding, and brother of the two artists preceding; best known by his water colour landscapes and cattle pieces; elected Associate of the Water Colour Society 1829; worked chiefly in London.

1. Old Breakwater, Plymouth. The sea-shore, with two men busy about a boat drawn up near a breakwater, among the shattered piles of which the waves are breaking; a few sails on the sea, distant coast l., and a storm blowing up from the r. At the l. lower corner is the number 26.
   Water colours; roy., 7 × 11 in.
   Purchased May, 1890, at the Percy sale.

FIELDING, Theodore Henry Adolphus (b. 1781, d. 1851). Painter and engraver; eldest brother of the three preceding artists; painted in water colours, but was more active as an engraver in stipple and aquatint, and published a number of sets of aquatint plates, and also several books on the practice of art; lived at Croydon.

1 Windsor Castle, from the Thames. The river, with a clump of trees on a jutting part of the near bank l.; beyond, the woods of the further shore and the castle buildings above against a pale evening sky; a brown-sailed boat on the river r. Signed *T. H. F.*
   Water colours; roy., 4¼ × 6¼ in.
   Purchased May, 1890, at the Percy sale.

FINCH, Francis Oliver (b. 1802, d. 1862). Painter, chiefly in water colours; born in London; pupil of John Varley; after a tour in Scotland, settled in London; elected Associate of the Water Colour Society 1822, Member 1827; formed one of the group of painters influenced by Blake, with Calvert and S. Palmer, painting chiefly pastoral compositions akin to George Barrett in style, but less conventionally classical.

1. Landscape with River and Windmill. A river flowing through meadows into the foreground and reflecting a calm evening sky, against which rises a windmill in the near distance; at the l. a boat moored by the bank; at the r. a row of pollard willows and two girls under them talking to a man who sits on a felled tree.
   Water colours; roy., 10⅝ × 14⅜ in.

2. St. Catherine's Hill and Chapel, Guildford. View from below of the rounded hill, crowned by the Chapel, with the river flowing under it and out into the r. foreground; two figures on the river bank, and others in a hayfield l., beyond which are a group of shady elms; a boat upon the stream.
   Water colours; roy., 8¼ × 12¼ in.

   Nos. 1 and 2 were purchased from the artist's widow, June, 1865.

3. LANDSCAPE WITH WATERFALL. A rocky stream between two groups of beech-trees, framing a view of mountains seen over a wooded valley; at the r. a waterfall feeding the stream, in the foreground two female figures seated among the rocks.
Water colours; roy., 10¼ × 13¼ in.
Presented by the artist's widow, June, 1865.

4. A WOODLAND STREAM. The rocky banks of a stream which flows into the l. foreground from under a one-arched bridge; trees on either side overhanging the water, and woods and distant mountains beyond; a figure in white crossing the bridge, and another figure seated in shadow in the foreground r. Signed *F. O. Finch.*
Water colours; roy. (rounded at the corners), 7⅝ × 10⅝ in.
Presented by the artist's widow, February, 1866.

5. ROMANTIC LANDSCAPE. A ruined tower on a rocky height standing against a sky of storm and lightning; at the l., valley and mountain; blasted trees in the foreground.
Indian-ink and black chalk sketch, heightened with white; roy., 8⅝ × 11¾ in.

6. A ROCKY GLEN. Masses of rock in the foreground, with a moor beyond, and the sun breaking through clouds over a distant mountain peak.
Sepia; roy., 5⅛ × 8¼ in.
Nos. 5 and 6 were purchased May, 1890, at the Percy sale.

7. THE TERRACE BY THE LAKE. A garden terrace, with high beeches r. and l., looking on a lake bordered by distant mountains; two ladies reading on a seat in the foreground l., and two others advancing at a little distance along a raised path r.
Water colours; roy, 9⅛ × 12⅝ in.
Purchased April, 1894.

FINDLAY, J. (worked about 1826–1856). Topographical draughtsman; worked in London.

Drawings in the Crace Collection of London Views, purchased November, 1880.

1. VIEW OF OLD HOUSES BEING PULLED DOWN TO FORM VICTORIA STREET, LOOKING TOWARDS PIMLICO. Inscribed *Victoria Street, Westminster, March*, 1851.
Water colours; 8¾ × 8½ in.

2. VIEW OF THE SAME STREET, LOOKING TOWARDS THE ABBEY, 1851. Inscribed *Victoria Street, Westminster.*
Water colours; 8½ × 9⅝ in.
Nos. 1 and 2 in Portfolio XIV., Nos. 53 and 54.

3. OLD ENTRANCE TO THE CROWN AND ANCHOR TAVERN, ON THE SOUTH SIDE OF THE STRAND. Signed and dated *J. Findlay, May*, 1851.
Water colours; 7⅝ × 5½ in.

4. THE COCK AND MAGPIE, DRURY LANE, 1850. For another drawing of this inn see drawings by Archer, Portfolio X., No. (23).
Water colours; 10¼ × 7⅞ in.

5. OLD HOUSES IN MILFORD LANE, STRAND, 1827. Now pulled down.
Water colours; 8 × 6 in.
Nos. 3, 4 and 5 are in Portfolio XVII., Nos. 148, 157 and 188.

6. CHILD'S BANKING HOUSE, FLEET STREET, NEXT TEMPLE BAR, 1855.
Water colours; 9½ × 7⅝ in.

7. THE SOUTH FRONT OF TEMPLE CHURCH AND THE ENTRANCE TO NO. 4. 1855.
Water colours; 7½ × 4¼ in.

8. Middle Temple Hall, North Front, 1846. As altered by Hakewell and Savage in 1831.
Water colours; 9½ × 5½ in.

9. Middle Temple Lane from Fleet Street, 1855.
Water colours; 8⅞ × 4⅞ in.

10. The Entrance to the Temple from Temple Lane, Whitefriars, 1855.
Water colours; 9 × 5½ in.

11. The Entrance to Dr. Johnson's House in Inner Temple Lane, 1855.
Water colours; 8⅜ × 5¼ in.

12. The Arch Court Entrance to Temple Gardens, 1855.
Water colours; 7⅛ × 3⅝ in.
Nos. 6–12 are in Portfolio xix., Nos. 27, 70, 83, 85, 86, 90 and 93.

13. St. Michael's Paternoster Royal, 1856.
Water colours; 8⅝ × 6⅜ in.

14. An Old House, No. 35, Mark Lane.
Water colours; 6½ × 4½ in.
Nos. 13 and 14 are in Portfolio xx., Nos. 41* and 110.

15. An Old House at the Corner of Friday Street, Cheapside, with the Sign of the Swan, 1855.
Water colours; 9½ × 5¼ in.
In Portfolio xxi., No. 40.

16. An Old Inn, the Corner of Fenchurch Street.
Water colours; 8¼ × 4⅞ in.

17. An Old House, No. 91, Leadenhall Street, 1855.
Water colours; 9 × 5 in.

18. The Front of an Old House, No. 35, Mark Lane.
Water colours; 7⅜ × 5⅜ in.

19. Aldgate Watch House, adjoining St. Katherine Cree, on the North Side of Leadenhall Street, 1855.
Water colours; 9¼ × 6⅛ in.

20. Old House on the West Side of St. Mary Axe and Leadenhall Street. Supposed to be Stowe's house.
Water colours; 9 × 5¼ in.
Nos. 16–20 are in Portfolio xxiii., Nos. 32, 65, 68**, 75 and 84.

21. The old Entrance to Cripplegate Church and the old Houses in Fore Street, 1855. Signed *J. Findlay.*
Water colours; 12 × 7⅛ in.
In Portfolio xxv., No. 121.

22. Old House in which Milton once lived on the North Side of St. Bartholomew's Churchyard.
Water colours; 9¼ × 6⅜ in.

23. Entrance to Smithfield from Cloth Fair, 1852.
Water colours; 8⅜ × 5¼ in.

24. Entrance to Bartholomew Close from Cloth Fair, 1852.
Water colours; 8⅜ × 5¼ in.

25. The Old French Horn Public House in Duke Street. Built 1599.
Water colours; 7⅜ × 4⅜ in.

26. Old House adjoining the North Side of the French Horn.
Water colours; 7⅝ × 4⅜ in.
Nos. 21–26 are in Portfolio xxvi., Nos. 60, 103, 106, 113, 114.

27. Old Houses in Fetter Lane, Nos. 98 and 99; 1857.
Water colours; 9⅜ × 6½ in.
In Portfolio xxvii., No. 113.

28. Last View of the Front Screen of the Old British Museum, 1850.
Water colours; 4⅛ × 7 in.
In Portfolio xxviii., No. 88.

29. The Queen's Head and Artichoke Inn, Marylebone Park. Now pulled down. Drawn apparently after an earlier print or sketch.
Water colours; 5½ × 6½ in.
In Portfolio xxx., No. 104.

30. The Old Inn called John O'Grote, in the Borough Road, 1840.
Water colours; 3 × 4 in.

31. Old Houses in Queen Anne Court, 1839.
Water colours; 5 × 7⅛ in.
Nos. 30 and 31 are in Portfolio xxxiv., Nos. 161 and 184.

32. A Tablet, inserted in the Wall of New Bethlehem. With arms of Southwark, 1716, l., and a Dog with Artichoke, r.
Water colours; 3⅛ × 3⅛ in.

33. The Old Halfway House Inn, Corner of Webber Street. Pulled down 1824.
Water colours; 4⅛ × 7⅛ in.

34. Old Houses at Kennington Green, next the New Vestry Hall, 1·55.
Water colours; 5⅜ × 7⅞ in.

35. End View of the same Houses, 1855.
Water colours; 5⅜ × 7⅛ in.

36. St. George's Roman Catholic Church, Newington, 1851.
Water colours; 6⅛ × 8¼ in.

37. Green Gate Public House in Gray's Walk, Lambeth, 1848.
Sepia; 4⅜ × 5⅛ in.

38. View of the Bishop of Hereford's House in High Street, Lambeth, 1851. Now a drain pipe manufactory.
Water colours; 6⅜ × 8⅝ in.

39. Old House in High Street, Lambeth, 1852.
Water colours; 6⅛ × 7⅛ in.

40. The Nag's Head Public House, Fore Street, Lambeth, by the Thames, 1851. Showing the Penitentiary opposite.
Water colours; 6⅜ × 8⅜ in.

41. Entrance to Vauxhall Gardens, from the Newington Road.
Water colour monochrome; 4¼ × 6⅜ in.
Nos. 32–41 are in Portfolio xxxv., Nos. 32, 33, 59, 61, 81, 123, 125 and 128.

FISCHER, John George Paul (b. 1786, d. 1875). Painter; born at Hanover; pupil of J. H. Ramberg; settled in England 1810, and was patronised by royalty; exhibited at the Royal Academy 1817–1852, chiefly miniature portraits and landscapes in water colours; worked in London and at Cheltenham.

1. Queen Charlotte's Garden, Buckingham House, 1810. A garden laid out in brilliant beds of flowers round a fountain l., with a wall along the r., shaded by trees extending to a low building, over which appears part of the house and clock tower; an iron gate in the wall near the foreground.
Water colours, highly finished; roy., 7 × 9 in.
Purchased January, 1877.

2. A LADY FEEDING A BIRD. A lady seated towards the l. feeding a bird in a cage which stands on a table, from a plate in her other hand.
Pen, partly tinted and stippled with water colours; roy., 8⅞ × 7⅝ in.

3. HERMITAGE COTTAGE, BATH ROAD, CHELTENHAM. View looking up the road; the thatched cottage, half hidden by trees and shrubs, behind palings l.; a boy and two small children standing by a horse near the palings, and a man mending the road with a horse and cart behind him a little further off. Inscribed in pencil *Cottage of Ferryman*, and in ink *Hermitage Cottage, Bath Road, Cheltenham, Sept.* 16, 1835, *Paul Fischer.*
Pen and water colour tint; roy., 7¼ × 8⅞ in.

4. SCENE AT A CHURCH PORCH. Groups of women and children waiting in the Gothic porch of a church, the interior of which, crowded with people, is partly seen through the open door: outside the porch l. a boy with a dog, and r. a woman and child and a man with a long staff.
Pen, partly shaded with Indian ink; roy., 7⅝ × 8⅞ in.

5. 'THE SEVEN AGES.' The outside of a cottage, with a family group in front of it; a young man looking on at his wife and young child feeding pigeons; next to them r. a girl mending the dress of a child standing by her; the grandmother teaching a boy his letters; and more to the r., under a tree, an elder boy with a rake, standing on a tub; inside the door of the cottage the grandfather nursing a baby; and a girl looking out of a window. Inscribed *Cheltenham, Sept. the 5th*, 1837. *Paul Fischer. The seven ages: Shakespeare? No!*
Pen and Indian ink wash; roy., 7¼ × 8⅞ in.

6. THE FIELD PREACHER. A preacher kneeling with one knee on a chair and preaching, book in hand, surrounded by a little crowd; women seated on chairs with children round them, men sitting on the grass, one with a dog; and two workmen standing l. Dated and signed *Sept. the 7th*, 1837. *Paul Fischer, Cheltenham*, and inscribed *I say, says I, with Jobe! I knows that my . . .* (the rest obliterated), and with another inscription in Hebrew.
Pen and ink; roy., 7¼ × 9 in.

7. 'BONA-FIDE MARRIED!' A mother seated in a chair exclaiming joyfully as her daughter shows her wedding ring on her finger. Inscribed *Bona-fida* [sic] *married!!!* Dated and signed *Cheltenham, Sept. the 8th*, 35. *Paul Fischer.*
Pen and ink; roy., 7⅝ × 9 in.

8. THE ERRAND BOY. An errand boy sitting on a paling under a tree at the corner of a road; a dog guarding his basket on the pavement below; at the r. a little girl carrying a jug. Dated and signed *Cheltenham, August 19th*, 27. *Paul Fischer.*
Pen and ink; roy., 9 × 7¼ in.

9. 'A DEVILISH SUBJECT FOR A DEVILISH PICTURE.' Demons tormenting human beings; at the top a woman writhing in the clutches of horned imps; at the l. a miser hurried along by a demon; below a man stretched out on his face and about to be beheaded; at the r. a devil with two fat monks in a bag, and beneath, a judge imploring mercy of a hog-faced monster. Inscribed *A divlish subject for a divlish picture: if designed by M'Clise and coloured up by Turner, would be much admired in the Academy Exhibition—but would be kikd out if sent by its humble maker. Paul Fischer* (the name afterwards crossed out). *N.B. The Divels collected from the panels in a church—of cours not in England!*
Pen and madder brown; roy., 12⅛ × 9¼ in.

10. Two on one mount; roy., viz.:—
(*a*) PORTRAIT OF MRS. W. H. HUNT. Half length, in three-quarter face looking r., the hair falling in ringlets.
Pencil; 3⅜ × 2½ in.

(*b*) WILLIAM HENRY HUNT. Head and shoulders, the face in three-quarters turned r., eyes full; with slight smile.
Pencil; 3⅜ × 2¼ in.
For biography of W. H. Hunt, see in this catalogue under his name
Nos. 2–10 were purchased May, 1886.

FISHER, Jonathan (d. 1812). Landscape painter; born in Dublin published 1792 'A Picturesque Tour of Killarney,' with aquatint engravings after his drawings, and other works on Irish scenery.

1. Rustic Buildings in a Landscape. A man with cattle on a road coming into the l. foreground past some thatched buildings among trees.
   Water colour tint and pen; roy., $3\frac{1}{4} \times 5\frac{3}{8}$ in.

   Purchased May, 1890, at the Percy sale.

FISHER, Thomas (b. 1782, d. 1836). Amateur draughtsman and etcher; made numerous drawings, chiefly antiquarian.

1. Finsbury Square, London. View down one side of the square, with a girl milking a cow in the l. foreground.
   Water colours and Indian ink; $2\frac{5}{8} \times 4\frac{3}{8}$ in.

   Inserted in Vol. VIII. of the interleaved copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

FLAXMAN, John, R.A. (b. 1755, d. 1826). Sculptor and draughtsman; born at York, but bred in London; gained the Society of Arts prize at twelve, and again at fifteen; began to study and to exhibit at the Royal Academy in 1770; designed for the Wedgwoods from 1775; occupied in this work and in designing monuments till 1787; 1787–1794 in Rome, where he made the famous drawings to Homer, Dante, and Æschylus; from 1794 till death worked in London, producing a great number of monuments; published designs, the best that he did in this class, for Hesiod (1817), engraved by his friend Blake; and in 1818 designed the 'Shield of Achilles.'

The following drawings are arranged in groups, according to subject, beginning with those for the great series of designs for classics.

[1–12.] The Iliad. 1793.

1. Two Subjects: (*a*) Briseis taken from Achilles ('Iliad,' I., 345). Patroclus handing Briseis to the charge of Eurybates, who leads her away to the r., Achilles standing with head averted l.

   (*b*) Thetis calling Briareus ('Iliad,' I., 401). Thetis, l., invokes Briareus, whose head and hands alone appear, while Zeus sits above and the other gods fly. Inscribed *Thetis calling Briareus.*
   Pen and pencil; roy., 10 × $7\frac{3}{8}$ in.
   Both engraved by Piroli, with modifications.

   Purchased May, 1888.

2. Hebe pouring Nectar for the Gods ('Iliad,' IV., 3). Zeus in the centre, holding out his cup for Hebe to fill; the other gods and goddesses sitting on either side; the Genius of Olympus beneath. Slight study (with a faint sketch for the Judgment of Paris, above).
   Pen and pencil; roy., $10\frac{5}{8} \times 7\frac{3}{4}$ in.
   Engraved by Piroli, with additions and modifications.

3. The same Subject. Slight study. With a sketch below of Zeus chasing the other gods, and seeking Sleep to punish him ('Iliad,' XIV., 256). See below, No. 11 (*a*).
   Pen and pencil; roy., 12 × $7\frac{3}{8}$ in.

   Nos. 2 and 3 were purchased March, 1862, at the Flaxman sale.

4. Two on one mount, roy., viz. :—

(*a*) THREE SUBJECTS. Ulysses and Diomede returning with the horses of Rhesus and the spoils of Dolon and greeted by Nestor ('Iliad,' X., 540); Iris leading the Winds to the tomb of Patroclus ('Iliad,' XXIII., 212); Achilles seeking to embrace the ghost of Patroclus ('Iliad,' XXIII., 99).
Pen over pencil; 10½ × 7⅝ in.
The first of these subjects engraved by Piroli.

(*b*) THREE SUBJECTS. Two versions of the return of Ulysses and Diomede; two slight sketches for Andromache fainting on the wall ('Iliad,' XXII., 474); and a slight sketch of Achilles and the ghost of Patroclus.
Pen over pencil, or pencil; 10½ × 7⅝ in.
The second subject engraved by Piroli.

5. Two on one mount, roy., viz. :—

(*a*) THETIS BIDDING THE NEREIDS SEEK THEIR FATHER UNDER THE SEA ('Iliad,' XVIII., 140). They fly downwards towards the l., Thetis floating above them r. With a study above for the same subject.
Pen and pencil; 10½ × 7⅛ in.
Engraved by Piroli.

(*b*) THREE SUBJECTS. Hera sending the Sun under the Ocean ('Iliad,' XVIII., 239). Thetis rising with the Nereids from her father's home at the cry of Achilles ('Iliad,' XVIII., 35); Apollo, Ares, Xanthus, Aphrodite and Leto coming down to aid the Trojans ('Iliad,' XX., 37); with a slight pencil sketch for the last subject.
Pen over pencil; 10½ × 7⅝ in.
The first and third subjects engraved by Piroli.

Nos. 4 and 5 were purchased May, 1888.

6. EURYNOME AND THETIS RECEIVING THE INFANT HEPHÆSTUS ('Iliad,' XVIII., 398). The two kneeling to cherish the child, while Oceanus looks on. Finished design, signed in the margin *J. Flaxman, fe.*, and inscribed *Eurynome, Vulcan, Thetis, Ocean.* *She and Eurynome my griefs redrest,*
And soft receiv'd me on their silver breast.
Pope's Il: B: 18 : *l.:* 465.
Pen over pencil; roy., 8 × 10⅜ in.
Engraved by Piroli.

Purchased July, 1846.

7. Two on one mount, roy., viz. :—

(*a*) TWO SUBJECTS. Aphrodite and Apollo keeping fresh the body of Hector ('Iliad,' XXIII., 185); in two versions, the first without Apollo, who in the second is seen with his chariot in the sun's circle. The Winds blowing on the pyre of Patroclus ('Iliad,' XXIII., 216). Inscribed *Homer's Iliad, First Thoughts.*
Pen sketches; 10⅝ × 7⅞ in.
The latter subject engraved by Piroli.

(*b*) TWO SUBJECTS. Hector and the Trojans disputing with Ajax and Menelaus for the body of Patroclus ('Iliad,' XVII., 276); Aphrodite and Apollo keeping fresh Hector's body, both floating over him (a different treatment from the two sketches just described): with faint and very slight pencil sketches for other subjects, Achilles and Scamander (?), Achilles dragging Hector behind his chariot, etc.
Pen over pencil sketches; 10½ × 7⅝ in.
The first subject engraved by Piroli.

8. Two on one mount, roy., viz. :—

(*a*) TWO SUBJECTS. Iris bidding the Winds go down to the pyre of Patroclus ('Iliad,' XXIII., 201); the Trojans lamenting over Hector's body ('Iliad,' XXIV., 322); Andromache clasps his head, and Helen and Hecuba stand by.
With a slight pencil sketch of Iris dismissing the Winds.
Pen over pencil sketches; 10⅜ × 7½ in.

(*b*) Two Subjects. Trojans lamenting over Hector, a different design from that just described; women kneeling by the bier, and others standing r. at the foot. The Hours unloosing the horses of Hera and Athene ('Iliad,' VIII., 433).
Pen over pencil sketches; 10⅜ × 7½ in.
The second subject engraved by Piroli.

9. Two on one mount, roy., viz.:—

(*a*) The Winds kindling the Pyre of Patroclus ('Iliad,' XXIII., 216). They blow from above on the pyre. With a study above for the return of Ulysses and Diomede, described above, No. 4 (*a*).
Pen over pencil sketch; 10¾ × 7⅝ in.
Engraved by Piroli.

(*b*) Iris coming to bid Priam ransom Hector. Iris coming from the r. and standing above Priam, who sits with bowed head surrounded by his sons ('Iliad,' XXIV., 169). Above, a study for the same subject with slight modifications; below, a very slight pencil sketch for Achilles embracing the ghost of Patroclus.
Pen over pencil sketch; 10⅜ × 7⅝ in.
Engraved by Piroli.

10. Two on one mount, roy., viz.:—

(*a*) Two Subjects. Andromache fainting on the wall in the arms of her women at beholding the body of Hector dragged by the chariot of Achilles ('Iliad,' XXII., 466), and Scamander, choked with dead, attacking Achilles ('Iliad,' XXI., 325); with slight pencil studies for the former subject, and for the fight over Patroclus' body, described No. 7 (*b*).
Pen over pencil sketches; 10⅜ × 7½ in.
Both engraved by Piroli.

(*b*) Andromache fainting on the Wall. With rough pencil and pen sketch for Zeus scattering the gods ('Iliad,' XIV., 256).
Pen over pencil sketch; 10⅜ × 7⅝ in.

11. Two on one mount, roy., viz.:—

(*a*) Two Subjects. Strife, with Terror and Fear on each side of her, urging on the Greeks; Zeus scattering the gods and pursuing Sleep, who takes refuge with Night ('Iliad,' XIV., 256).
Pen over pencil sketches; 10⅜ × 7½ in.
The latter subject engraved by Piroli from a greatly altered design.

(*b*) Two Subjects. Achilles dragging Hector behind his chariot ('Iliad,' XXIV., 15), Apollo floating behind to protect the body from harm. Hector's brothers kneeling round his ashes and gathering his bones ('Iliad,' XXIV., 793). With a slight pencil sketch for Scamander and Achilles.
Pen over pencil sketch; 10⅜ × 7⅝ in.
The first subject engraved by Piroli.

12. The Judgment of Paris ('Iliad,' XXIV., 30). Paris stands l., the three goddesses r., Discord floating over their heads. Above, a sketch of the same subject without the figure of Discord (this figure is absent in the engraving, and Hermes is introduced behind Paris). Below, sketch of Hector placed on his funeral pile by Priam and his sons ('Iliad,' XXIV., 787).
Pen over pencil sketch; roy., 10⅜ × 7⅝ in.
Both subjects engraved by Piroli.

[13–14.] The Odyssey.

13. Hermes visiting Calypso ('Odyssey,' V., 85). Calypso, rising from her seat r., questions the god, who arrives from the l. With small slight studies for the figure of Calypso.
Pencil, partly gone over with a pen; roy., 8¼ × 10¾ in.
Engraved by Neagle.

14. The Cyclops drinking Wine. He is seen sitting in his cave facing to the front and holding the bowl to his lips. Ulysses pours the wine r., his comrades stand behind the sheep l.
Pen over pencil; roy. (with margin), 9⅝ × 12⅛ in.
A different design from that of the same subject, engraved by Parker.

Nos. 7–14 were purchased May, 1888.

15. Two on one mount, roy., viz.:—

(*a*) Illustration to Dante, Paradise, Canto III. Dante and Beatrice standing amid a world of stars and looking on that of the Empress Costanza, who appears in the midst of its light, kneeling.
Pen; 5½ × 7⅜ in.
The figures of Dante and Beatrice were used by Flaxman for an illustration to Canto V., engraved by Piroli.

(*b*) Illustration to Dante, Paradise, Canto XXXI. Mary the Queen of Heaven enthroned, and encircled by adoring forms moving among the rays proceeding from her glory.
Pen; 5½ × 7⅛ in.
Engraved by Piroli for Compositions from Dante, 1793.

Purchased May, 1885, at the Cheney sale.

[16–23.] Compositions from Æschylus.

16. The Prayer of the Daughters of Danaus (Suppliants, 1). The daughters of Danaus gathering prostrate round the fronting statue of Zeus; the statues of Hera and Athene on either side of it. Inscribed *Supplicants*.
Pen over pencil; roy., 8⅝ × 12⅞ in.
This design was discarded for one engraved by Piroli, in which the statues are seen nearly in profile.

17. Artemis (Suppliants, 144). The goddess stepping from her radiant crescent, holding a scarf above her head.
Pen over pencil; roy., 9⅜ × 12¾ in.

18. Cassandra (Agamemnon, 1269). Cassandra casting down her wreath and staff, the insignia of a prophet, while the chorus l. look on in terror. 'Lo, Appollo himself disrobes me of my prophetess' attire.' Slight pencil studies at the r.
Pen over pencil; roy., 8⅞ × 12¾ in.

19. Cassandra prophesying the Death of Agamemnon and Herself (Agamemnon, 1072, etc.). She stands with a gesture of horror looking to the r.; in the background r. two of the chorus slightly indicated.
Pen over pencil; roy., 8⅞ × 12¾ in.

20. Two on one mount, roy., viz.:—

(*a*) Sheet of Studies chiefly for Prometheus. Prometheus chained to the rock with the daughters of Oceanus at his feet (Prometheus, 1080: three studies, two of them slight); the Titan Atlas groaning under earth (Prometheus, 425); Clytemnestra standing over the corpse of Agamemnon and the chorus bewailing him (Agamemnon, 1513).
Pencil, or pen over pencil; 10⅜ × 7⅝ in.
The first and last subjects engraved by Piroli.

(*b*) The Dawn (Persians, 386). The Dawn in her chariot with white horses advancing over the earth. And another subject; a fallen Titan (?).
Pen over pencil; 10⅜ × 7⅝ in
The first subject engraved by Piroli.

21. Two on one mount, roy., viz.:—

(*a*) Two Subjects from the Persæ. Xerxes falling from his chariot (Persians, 197), while Darius bends over him in pity. The Persians slain by the Greeks, who hurl rocks and darts from above r. (Persians, 460).
Pen over pencil sketches; 10½ × 7½ in.
Both subjects engraved by Piroli.

(*b*) PERSIANS SLAIN BY THE GREEKS (Persians, 460). A different design from that engraved and just described; the Greeks are nearer, and hurl stones from the l. With several rough studies of Cassandra prophesying.
Pen and pencil; 10⅜ × 7½ in.

22. Two on one mount, roy., viz.:—

(*a*) TWO SUBJECTS. Orestes about to kill Clytæmnestra, who pleads for her life; Pylades l., and the body of Ægisthus r. (Choephorœ, 896). With a slight pencil study for the same subject. Below, Clytæmnestra slaying Agamemnon.
Pen over pencil sketches; 10¼ × 7½ in.

(*b*) THE SHADE OF CLYTÆMNESTRA AWAKING THE FURIES (Eumenides, 99). She stands surrounded by their sleeping forms. Above, a slight pencil sketch of the same subject; below, rough pencil studies for another subject.
Pen over pencil sketch; 10⅜ × 7½ in.

23. THREE SUBJECTS. Agamemnon arriving home in his chariot, greeted by the elders who stand l. (Agamemnon, 782; a different design from that engraved). The poet playing on the lyre and singing to Victory, who approaches in her chariot (Agamemnon, 121; a different design from that engraved). Sleep bearing away on his wings the phantasm of Helen from Menelaus (Agamemnon, 420).
Pen over pencil sketches; 1⁰½ × 7⅝ in.
The last subject engraved by Piroli.

[24–26.] Illustrations to Sophocles. Not engraved.

24. Three on one mount, roy., viz.:—

(*a*) ŒDIPUS THE KING. The plague-stricken Thebans lying about an altar. Below, Œdipus in anger sending away Tiresias, who leans upon a boy's shoulder (Œdipus Rex, 445).
Pen over pencil; 8¼ × 6⅜ in.

(*b*) ŒDIPUS THE KING. The plague-stricken Thebans. Below, Œdipus striking Laius from his chariot with a staff (Œdipus Rex, 810).
Pen over pencil; 7⅞ × 6¼ in.

25. Two on one mount, roy., viz:—

(*a*) HERACLES. Heracles killing a man, to whom a woman clings.
Pen; 8 × 5⅛ in.

(*b*) TWO SUBJECTS. Œdipus embracing his children, led away by Creon (Œdipus Rex, 1521); and Orestes and Electra.
Pen over pencil; 8⅛ × 5⅜ in.

Nos. 24 and 25 were purchased March, 1862.

26. Three on one mount, roy., viz.:—

(*a*) ŒDIPUS AND HIS DAUGHTERS. Œdipus embracing Antigone and Ismene (Œdipus Coloneus, 1110).
Pen and Indian-ink wash; 5¾ × 4⅝ in.

(*b*) ANTIGONE CARRIED OFF BY CREON. Creon and one of his guards tearing Antigone from the embrace of her father (Œdipus Coloneus, 844).
Pen and Indian ink wash; 3⅝ × 6¼ in.
Lithographed by Maria Denman.

(*c*) THE MADNESS OF AJAX. Ajax falling with his sword on the sheep; Athene urging him on l. (Ajax, 55).
Pen and Indian-ink wash.

Purchased May, 1883.

[27–47.] Compositions from the Works and Days and Theogony of Hesiod. Engraved by William Blake, 1817.

27. HESIOD ADMONISHING PERSES (Works and Days, 250). Hesiod sits l., his brother r., an oak bough between them; on a tablet above them, the title *Hesiod's Works and Days.*
Below, a revised sketch for the same subject, with a wreath and scales suspended between the two figures.
Pen sketches; roy., 8⅜ × 7⅛ in.
Engraved from a more complete design, Plate 2.

Purchased March, 1862.

28. PANDORA SHOWN TO THE GODS (Theogony, 588). Hephæstus r., bringing Pandora to the gods, who sit enthroned above, Poseidon below reclining by the chariot of the Dawn.
Pen over pencil; 7⅞ × 10⅜ in.
Engraved, pl. 5.

Purchased May, 1888.

29. GOOD DÆMONS (Works and Days, 108). 'Earth-wandering spirits' protecting mankind; one at the l. keeps a wolf from a sleeping man, another r. caresses the cheek of his sleeping wife; three others float past behind.
Pen over pencil sketch; roy., 8⅝ × 7¼ in.
Engraved, pl. 10.

30. Two on one mount, roy., viz.:—

(*a*) *Ob.* THE BRAZEN AGE (Works and Days, 136). A combat between warriors plunging spears into each other; wild beasts r. With pencil studies for the same subject in the margin.
Pen over pencil; 7¼ × 9 in.
Engraved, pl. 12.

Rev. THE GOLDEN AGE (Works and Days, 99). Slight study for the composition of a man and wife with their child; and small rough sketch of another subject.
Pencil.
Engraved, pl. 9

(*b*) THE IRON AGE (Works and Days, 173). The sacking of a city; at the l. a man slaying another, already fallen; at the r., a man carrying off two children; Furies goading them on with torches and serpents. Inscribed *Iron Age.*
Pen over pencil; 4¼ × 9⅛ in.
Engraved, pl. 14.

31. Two on one mount, roy., viz.:—

(*a*) THE GOOD RACE (Works and Days, 210). Men and women sitting with young children under a vine, one of the men playing on the pipes r.; benignant spirits passing above.
Pen; 4¼ × 7⅜ in.
Engraved, pl. 17.

(*b*) THE EVIL RACE (Works and Days, 203). Mortals thrusting Justice from their doors; she ascends floating through the air, r. Below, Pestilence (Works, 226); a family dying together, the furies of disease flying over them.
Pen over pencil; 8 × 7¼ in.
Engraved, pl. 13 and 16.

32. Two on one mount, roy., viz.:—

(*a*) SETTING OF THE PLEIADES (Works and Days, 334). The Pleiades sinking below the west, and the ploughman beginning to plough.
Pen over pencil sketch; 6 × 6 in.
Engraved, pl. 19.

(*b*) RISING OF THE PLEIADES (Works and Days, 353). The Pleiades arising, and the reapers reaping in the field. With a rough sketch of the preceding subject.
Pen over pencil sketches; 9⅛ × 6⅜ in.
Engraved, pl. 18.

33. *Ob.* THE HAPPY MAN (Works and Days, 772). He leans upon his plough before the altar, his team of heifers beside him; the gods above showing forth happy auguries.
With two slight pencil studies for the same subject.
Pen sketch; 9⅛ × 7⅛ in.
Engraved, pl. 20.

Rev. THE BRAZEN AGE. The subject already described, No. 31 (*a*) *Ob.* With two pencil studies for the same subject.
Pen.

34. Two on one mount, roy., viz.:—

(*a*) TITLE TO THE THEOGONY: HESIOD ON HELICON (Theogony, 22). Hesiod reclining l. beside his sheep, a Muse seated above him.
Pen sketch.
Engraved, pl. 21.

(*b*) HESIOD AND THE MUSES. Hesiod sits r., presented with a laurel bough by one of the Muses; the eight others standing by.
Pen over pencil sketch; 6½ × 8⅞ in.
Engraved, pl. 22.

Nos. 29–34 were purchased March, 1862, at the Flaxman sale.

35. Two on one mount, roy., viz.:—

(*a*) PANDORA ATTIRED (Works and Days, 63). She stands half draped; a goddess r. putting a veil over her head; the three Graces l., one of them kneeling.
Pen and pencil; 6 × 6⅛ in.
Different from the design engraved, pl. 4.

(*b*) HESIOD AND THE MUSES (Theogony, 30). Hesiod presented with a laurel by one of the Muses; three others standing by. (Different from the design engraved)
Pen over pencil; 6⅝ × 10⅛ in.

Purchased May, 1888.

36. ZEUS AND THE MUSES (Theogony, 36). The Muses seated on the ground with their instruments; Zeus enthroned r.
With a rough sketch below of a different composition for the same subject.
Pen over pencil sketch; 7 × 8¼ in.
Engraved, pl. 23.

37. Two subjects on one mount, roy., viz.:—

(*a*) APHRODITE RISING FROM THE FOAM. Study for the subject described below, No. 38. With slight studies for the same subject.
Pencil sketch; 8⅞ × 7⅛ in.
Engraved, pl. 26.

(*b*) *Ob.* THE BIRTH OF LOVE ('Theogony,' 116). Love rising above the prone forms of Erebus, Night, and Chaos. With a number of small rough studies for 'The Brazen Age.' and other subjects.
Pen sketch; 7¼ × 9 in.
Engraved, pl. 24.

Rev. UNKNOWN SUBJECT. Three naked figures of men kneeling or sitting and holding short swords.
Pencil sketch.

38. APHRODITE BORNE TO CYTHERA. She reclines on the wave, attended by two dolphins, and two Loves holding a scarf above her; below, Aphrodite rising from the foam. She rises on one knee from the waves, two Tritons and two Loves attending her.
Pen over pencil; 9 × 7¼ in.
Engraved, pl. 25.

39. *Ob.* APHRODITE RECEIVED AMONG THE GODS ('Theogony,' 203). Zeus and Hera l., giving the infant Love into the hands of Aphrodite; the three Graces standing r. With rough pencil studies for the battle of Gods and Titans below.
Pen over pencil sketch; roy., 9 × 7¼ in.
Engraved, pl. 7.

Rev. UNKNOWN SUBJECT. Zeus enthroned, and two figures protesting before him. Perhaps Justice and Modesty returning to Heaven ('Works and Days, 182).
Slight pencil sketch.

40. Two on one mount, roy., viz.:—

(*a*) *Ob.* APHRODITE RECEIVED AMONG THE GODS. With slight pencil study for the same subject above.
Pen over pencil sketch; 7¼ × 9 in.

Rev. ZEUS HURLING THUNDERBOLTS.
Slight pencil sketch.

(*b*) IRIS BRINGING THE OATH OF STYX ('Theogony,' 784). Iris filling a cruse with the water from the stream of Styx, beside which is a seated group of gazing deities. With slight sketches for the Pleiades.
Pen and pencil sketches; 9 × 6½ in.

41. SEA DIVINITIES ('Theogony,' 240). Nereus and Doris surrounded by their children, the Nereids, moving over the waves, towards the l. Below, the Gods and Titans ('Theogony,' 386).
Pen over pencil; roy., 9 × 7⅝ in.

42. Two on one mount, roy., viz.:—

(*a*) *Ob.* SEA DIVINITIES. A different design from that just described. The divinities are seen as if advancing, as in the engraving.
Pen and pencil; 9⅝ × 7½ in.
Engraved, pl. 28.

Rev. GODS AND TITANS.
Slight pencil studies.

(*b*) *Ob.* SEA DIVINITIES. Rough sketch.
Pen and pencil; 7⅛ × 9¼ in.

Rev. CHRONOS DEVOURING HIS CHILDREN ('Theogony,' 459). He holds one in the l. hand and seizes with the r. hand another from Rhea's arms. With several pencil studies for the same subject.
Pen over pencil sketch.
Engraved, pl. 31.

43. ASTRÆUS AND EOS ('Theogony,' 376). They stand embraced, attended by their children, the Winds. With a slight pencil study for the same subject above, in which they are seated instead of standing.
Pen over pencil sketch; roy., 8¾ × 7 in.
Engraved, pl. 30.

44. Two SUBJECTS. Rhea delivering the infant Zeus to Earth and Heaven ('Theogony,' 477); and Zeus delivering the brethren of his father ('Theogony,' 501). With pencil studies of heads.
Pen over pencil sketches; roy., 8¾ × 7 in.
The latter subject engraved, pl. 33.

45. Two on one mount, roy., viz.:—

(*a*) GODS AND TITANS ('Theogony,' 850). Zeus hurling thunderbolts, and the other gods with spears and arrows overthrowing the Titans.
Pen over pencil; 5⅞ × 5⅝ in.
Engraved, pl. 34.

(*b*) GIANTS AND TITANS ('Theogony,' 713). The giants crushing the Titans with stones; and a study for the gods and Titans.
Pen over pencil; 5½ × 9 in.
Engraved, pl. 35.

46. Two on one mount, roy., viz.:—

(*a*) GIANTS AND TITANS. Rough sketch of the subject just described. (The paper half covered with brush marks in sepia.)
Pen over pencil; 9⅛ × 7¼ in.
On the reverse, a list in Flaxman's handwriting of subjects for illustrations to Hesiod.

(*b*) GIANTS AND TITANS. A sheet of studies for this subject; all but the central one, small and rough.
Pen and pencil; 8¼ × 7¼ in.

47. THE GODS OF THE LOWER WORLD ('Theogony,' 768). Pluto and Persephone enthroned; Cerberus and the Furies l., Death and the Harpies r. With sketches below of the Brazen Age.
Pen over pencil; roy., 8 × 7¼ in.

[48–57.] 'The Pilgrim's Progress.' Not engraved. Other drawings for this set are at University College, London.

48. Two on one mount, roy., viz.:—

(*a*) CHRISTIAN AT THE HOUSE BEAUTIFUL (Part I.). Christian received at the door by Discretion and her sisters. (The figure of Christian finished, the rest only indicated.)
Pencil, partly finished with pen; 4⅝ × 6⅝ in.

(*b*) CHRISTIAN AT THE CROSS (Part I.). Christian, eased of his burden at sight of the cross, met by the three Shining Ones who stand before it.
Pen and ink; 6⅝ × 7⅛ in.

49. Two on one mount, roy., viz.:—

(*a*) CHRISTIAN TRYING TO WAKE THE SLEEPERS (Part I.). Christian stooping down l. to wake Simple, Sloth, and Presumption, who are fast asleep.
Pen and ink; 4 × 7⅛ in.

(*b*) A PILGRIM WORRIED BY THE DOG (Part II.). The Dog seizing a pilgrim, who is rescued by an angel. 'He has broken out and worried some that I loved.' Below, the Death of Giant Despair. The Giant falls over, pierced by the spears of Christiana's sons l., while Great-Heart r. prepares to strike off his head. Inscribed *Despair's Death.*
Pen over pencil; 8⅜ × 6¼ in.

Nos. 36–49 purchased March, 1862, at the Flaxman sale.

50. CHRISTIAN AND HOPEFUL IN GIANT DESPAIR'S DUNGEON (Part I.). Christian and Hopeful sitting l. against the wall; the Giant departing by the door. Inscribed on the lower margin *At this they trembled greatly and I think that Christian fell into a swoon. Pilgrim's Progress.* Signed and dated *J. Flaxman f. June*, 1792.
Pen and ink; roy., 7½ × 9⅛ in.

Purchased May, 1885.

51. Two on one mount, roy., viz.:—

(*a*) CHRISTIANA AND HER CHILDREN GOING TO WASH AT THE INTERPRETER'S HOUSE (Part II.). They step from the threshold r. into the water. With a sketch of the party moving along the road, and slight pencil sketches of Mercy fainting at the Gate, etc. Inscribed *Then they went in and washed, Yea and the boys and all.*
Pen over pencil; 8⅝ × 6⅛ in.

(*b*) THE NEIGHBOURS EXPOSTULATING WITH CHRISTIANA (Part II.). They stand in a group about her. (With pencil study for one of the figures.)
Pen over pencil; 6 × 6⅞ in.

Purchased March, 1862, at the Flaxman sale.

52. Three on one mount, roy., viz.:—

(*a*) THE PILGRIMS PUTTING ON NEW RAIMENT AT THE INTERPRETER'S HOUSE (Part II.). They stand together in a group, arraying themselves.
Pen and ink; 4¼ × 2¼ in.

(*b*) THE SAME SUBJECT. Inscribed *So he commanded them to put it on; it was fine Linnen, white and clean.*
Pen and ink; 4¼ × 2⅛ in.

(*c*) THE PILGRIMS GOING TO WASH. The same composition as that described, No. 52 (*a*). With two slight sketches of a different treatment; two figures kneeling by the water.
Pencil, partly gone over with pen; 4¼ × 6⅛ in.

Purchased May, 1888.

53. Two on one mount, roy., viz.:—

(*a*) GIANT GRIM (Part II.). Giant Grim coming out of a cave; Great-Heart and the pilgrims r. Inscribed *Grim the Giant.* Below, Old Honest blessing the boys. Inscribed *Old Honest's Blessing.*
Pen and ink; 7¼ × 5⅝ in.

(*b*) THE PILGRIMS AT THE SLOUGH OF DESPOND (Part II.). Christiana and the children shrinking from the Slough, Mercy going forward. Inscribed *But, said Mercy, come let us venture, only let us be wary.* Below, the Keeper of the Wicket Gate calling a trumpeter to blow for joy at the coming of the pilgrims; the trumpeter appears above the wall. Inscribed *he called to a Trumpeter.*
Pen and ink; 8⅛ × 5⅞ in.

Purchased March, 1862, at the Flaxman sale.

54. MERCY FAINTING AT THE WICKET GATE (Part II.). Goodwill opening the Gate and seeing Mercy lying in a swoon outside. Inscribed *So he opened the Gate and looked out, but Mercy was fallen down without in a swoon—Pilgrim's Progress.* Signed and dated *J. Flaxman f. June* 1792.
Pen and ink; roy., 8 × 9⅛ in.

Purchased July, 1846.

55. Three on one mount, roy., viz.:—

(*a*) MR. GREAT-HEART FELLED BY GIANT MAUL (Part II.). Great-Heart fallen on one knee.
Pen and ink sketch; 2⅝ × 4 in.
A similar design is at University College, together with another of a knight opening a tomb or secret chamber, from which it appears more probable that this drawing illustrates not 'The Pilgrim's Progress,' but some play or novel, perhaps Jephson's 'Count of Narbonne.'

(*b*) STUDY OF THE DOG. For the next subject.
Pencil sketch; 2¼ × 5⅝ in.

(*c*) A PILGRIM WORRIED BY THE DOG (Part II.). Sketch for the subject already described, No. 50 (*b*). Inscribed *He has broken out and worried some that I loved; but I take all at present patiently. I also give my Pilgrim timely help.*
Pen and ink sketch; 4 × 6 in.

Purchased May, 1888.

56. Two on one mount, roy., viz.:—

(*a*) THE RELIEVER PURSUING THE ILL-FAVOURED ONES (Part II.). He vainly grasps at them, as they leap over the wall l.
Pencil sketch; 4 × 4⅞ in.

(*b*) *Ob.* THE SAME SUBJECT. Inscribed *He also attempted to take them, but they did make their escape over the wall.*
Pen and ink sketch; 4¼ × 5⅞ in.

Rev. THE DEATH OF GIANT DESPAIR. Rough pencil sketch for the subject described above, No. 50 (*b*).

57. Three on one mount, roy., viz.:—

(*a*) UNKNOWN SUBJECT. An old man in grief embraced by his children.
Slight pencil sketch; 3⅝ × 5⅛ in.

(*b*) MERCY AND THE LION (Part II.). Great-Heart preceding the pilgrims; Mercy turning back is dismayed at the sight of a lion.
Pen and ink sketch; 4¼ × 5⅞ in.

(*c*) THE DEATH OF GIANT MAUL. Great-Heart lifting his sword to cut off the giant's head; the women and children trembling l.
Pen and pencil sketch; 3⅛ × 5⅛ in.

Nos. 56 and 57 were purchased March, 1862, at the Flaxman sale.

[58–65.] Drawings made in 1818 for the Shield of Achilles, executed by the goldsmiths Rundell and Bridge. The complete design is in the possession of Lord Northwick. A set of engravings by Freebairn, from sections of the shield, was published 1846.

58. SKETCH DESIGN FOR THE SHIELD. The shield, with palm branch and banner crossed behind it and laurel wreath above; the centre only filled in with a sketch of the chariot of the sun.
Pen and sepia wash; roy., 6⅞ × 7⅞ in.

59. ACHILLES SEATED. Achilles seated in a chair, grasping his spear in l. hand. Probably a rejected design for the centre of the shield.
Pen and sepia; roy., 7⅜ × 7 in.

Nos. 58 and 59 were presented by Henry Vaughan, Esq., April, 1894.

60. THE MARRIAGE PROCESSION ('Iliad,' XVIII., 491–496). The procession issues from a door at the l., where women stand gazing; preceding the bride and bridegroom are musicians and boys bearing torches, and in front, a circle of young men dancing. Above, on a high bank, young women and men drinking wine.
Pen, with slight sepia wash; roy., 7⅛ × 14 in.

61. THE BATTLE ('Iliad,' XVIII., 516). The men of the city, led by Pallas and Ares, attacking from the r. the besiegers, whose slaughtered cattle and herdsmen are seen r. in the background; beneath the floating forms of Pallas and Ares are Strife and Havoc, and Fate dragging a dead man by the hair. Above, l., rise the city walls, and women watching the battle.
Pen, with slight sepia wash; roy., 6⅛ × 15⅛ in.

Nos. 60 and 61 were purchased March, 1862, at the Flaxman sale.

62. THE SAME SUBJECT. Sketch of the same composition in pencil; the central group, with the fighting deities, alone finished with the pen.
Pen and pencil; roy., 8⅛ × 11⅞ in.

63. Two on one mount, roy., viz.:—

(*a*) THE SAME SUBJECT. Sketch for the left-hand part of the composition.
Pen over pencil; 5⅞ × 9⅜ in.

(*b*) THE SAME SUBJECT. Sketch for the whole composition.
Pen over pencil, with slight sepia wash; 6¼ × 9¾ in.

64. THE VINTAGERS. Young men and maidens approaching with baskets of grapes on their heads, preceded by a boy playing a lyre under a vine which grows r. At the l., two heralds dressing a slain ox.
Pen over pencil with slight sepia wash; roy., 7¼ × 11½ in.

65. Two on one mount, roy., viz.:—

(*a*) DANCERS AND TUMBLERS ('Iliad,' XVIII., 605). Young men and women holding hands and dancing; two men tumbling before them.
Pen sketch; 4⅝ × 6⅞ in.

(*b*) PLOUGHMAN AND REAPERS. At the l., two men ploughing with oxen, and a man with a cup of wine waiting at the end of the furrow; at the r., a man reaping corn, boys binding the sheaves, and the King standing and looking on.

Pen sketch; 8⅝ × 9 in.

Nos. 62–65 were presented by Henry Vaughan, Esq., April, 1894.

[66–93.] Designs for Wedgwood ware, monuments, etc.

66. Two on one mount, roy., viz.:—

(*a*) DESIGN FOR WEDGWOOD WARE; MEDALLIONS OF CUPID AND PSYCHE. A group of four medallions, in three of which Cupid is playing with the butterfly, while on the uppermost Psyche, in human shape, is embraced by him; all attached to a tablet, ornamented with roses, Cupid's bow and Psyche's lamp.

Pen and ink, with slight Indian-ink shading; 7⅞ × 5⅝ in.

(*b*) DESIGN FOR WEDGWOOD WARE; MEDALLIONS OF JUPITER AND ATTRIBUTES. Four medallions; a head of Jupiter with a garland of oak leaves about the medallion; profile of Jupiter, with eagle's head and thunderbolts on separate medallions at either side; and below, a bust of Jupiter grasping the lightning.

Pen and Indian-ink wash; 7⅞ × 5⅝ in.

These designs belong to the earliest period of Flaxman's activity (1775–1785).

Purchased July, 1886.

67. DESIGN FOR THE MONUMENT TO WILLIAM COLLINS IN CHICHESTER CATHEDRAL. The poet in profile seated and reading in the Bible, on a medallion let into a tablet; with a frieze below supported on corbels, representing the Passions, in illustration of Collins' Ode; Revenge blowing the war-denouncing trumpet at the l., surrounded by Fear, Anger and Despair; Music in the centre; Joy, Hope, Pity, and their companions at the r.

Marked above A and priced £225.

Beneath, two alternative designs on a much smaller scale; at the l., one similar to the central design, but with the frieze reduced in size, marked B and priced £190. At the r., one with the medallion alone and no frieze, marked C and priced £90. At the l. side of the drawing a section of the monument marked D, and along the r. side of the drawing, a scale in feet.

Pen and Indian-ink wash; 14¼ × 9⅛ in.

68. DESIGN FOR THE SAME MONUMENT. Design for the frieze just described; the same composition more elaborately finished on a much larger scale. Marked E. Above, a small sketch design for the monument, in which the frieze is the principal feature, marked F and priced £225.

Pen and Indian-ink wash, very slightly tinted; 9¼ × 14¼ in.

69. *Ob.* DESIGN FOR THE SAME MONUMENT. A frieze representing the Passions, but illustrating an earlier passage of Collins' Ode, 'But thou, O Hope, with eyes so fair,' etc. Hope, Joy, and Love at the r., Despair, etc, flying l. Marked *No.* 1. Below, a sketch design for the whole monument with the other frieze, described No. 67, surmounting an inscription. Marked *No.* 2. Inscribed *And Hope, enchanted, smil'd and wav'd her golden hair, Revenge, Anger, Fear, Despair etc., retiring on one side; on the other Joy and Mirth led on by Love, heads of Exercise, Sport, etc., amongst the trees.*

No. 2 *would be the design for the Monument in which the bas releifs* [sic] *No.* 1 *or No.* 4 *might be introduced. No.* 2 *with the bas-relief No.* 1 *might be executed with the figures about* 2 *feet high, low relief, the length of the whole about* 5 *feet and the whole heigth* [sic] *about* 4 *feet* 6 *inches, for about* £70—*but the bas-releif being the principal object of the Monument would not be sufficiently large and distinct to produce a good effect; on the contrary the figures in No.* 6 *forming only a kind of framework to the inscription could not fail I think of exciting the spectator's attention to observe and decypher the former whilst he read the latter.*

This drawing and note are on half of the outside sheet of a letter to William Hayley, whose son was a pupil of Flaxman. The other half contains the latter part of the letter, transcribed below.

Pen and Indian-ink wash; roy., 15½ × 10⅝ in.

Rev. DESIGN FOR THE SAME MONUMENT. A relief with Music and Painting placing a garland on the altar of Pity. Marked No. 3 and inscribed at the side *Music and Painting decorating the altar of pity—in high relief—extreme dimensions of the square 4 feet. Price from* £60–65.

Below begins the letter to Hayley, continued on the other side. It runs as follows:

Rome, July 4, 1792.

Dear Sir, I thus trouble you with your own thoughts for the Honored Bard. I am solicitous that my work may not degrade his memory and I disclaim profit on the present occasion, my first desire is to act with such caution respecting you, that you may not incur any additional expence in carr[*iage*] *or custom house-duty, for which reason I have confined the price of those designs which I think likely that the subscribers will choose between* £60 *and* £70, *the overplus I leave for the extra expences, among which I reckon the cutting the inscription, which it would be impossible for me to have done here by an Italian, without the hazard of some enormous blunder which might ruin the work. To get the inscription cut, I advise the following method: let some friend of yours in London enquire of M*[*r*]*. Bacon or M*[*r*]*. Banks where M*[*r*]*. Chapple lives who cuts inscriptions for all the best Sculptors in and about London. He or his son will come down to Chichester, do that business and set up the Monument at a reasonable expence; they are men of the worthiest character and of great ability in their way: in the designs I have sent I have done my best and I may say I have given them thrice the consideration which I ever gave to a similar work; it will occur to you and other Gentlemen of the Committee, that any of these designs would derive great advantage from being executed on a more extensive scale, but you may rest assured of my utmost endeavours for the price fixed.*

[The rest of the letter is concerned with the commission given Flaxman by Romney to form a collection of casts from the antique.]

The designs sent with this letter were rejected in favour of the medallion containing the figure of Collins, described No. 67, with two figures embracing on a pediment above, but without the frieze of the Passions. The monument was engraved on wood in the 'Art Journal,' 1868, p. 146.

Nos. 67–69 were purchased May, 1885.

70. CLOTHE THE NAKED; ONE OF THE ACTS OF MERCY. A figure distributing clothing to naked people; a man crouching l., and a woman with two children and an old man r.

Pen with Indian-ink and sepia wash; roy., 10⅝ × 11⅝ in.

Engraved in facsimile by F. C. Lewis. A quite different design for the same subject is at University College.

Purchased at the Russell sale, May, 1885.

71. DELIVER THE CAPTIVES; ONE OF THE ACTS OF MERCY. A group of captives in chains; a young man crouching r., an old man in the centre, a woman lying l., with her head on the old man's lap, and a child embracing her knee. Signed *J. Flaxman d.*, and inscribed *Deliver the captives.*

Pen with Indian-ink and sepia wash; roy., 5¾ × 13 in.

Engraved in facsimile by F. C. Lewis.

72. INSTRUCT THE IGNORANT; ONE OF THE ACTS OF MERCY. An old man seated with a book on his knee, expounding it to a young man and woman seated on each side of him.

Pen and indigo; roy., 8¼ × 12⅝ in.

Engraved from a sepia version of the same design by F. C. Lewis.

The last three drawings form part of the series of Acts of Mercy, sculptured in relief for a memorial to E. Balme.

Nos. 70–72 were purchased May, 1888.

73. Design for Monument to a Schoolmaster. A mural monument with a bas-relief, representing a teacher sitting by a bust of Aristotle and expounding a book to his boys: the relief resting on a pedestal with a tripod on each side, and surmounted by a pediment having a lyre in the centre, and masks of Antigone and Electra at the corners. On the wall l., a medallion portrait, at the r., a medallion with the heads of a youth and a philosopher.
Pen and Indian-ink wash; roy., 11¼ × 8⅝ in.

74. Two on one mount, roy., viz.:—

(*a*) Design for a Monument. A mural tablet, left vacant for an inscription, with Science, a female figure, at the l. side, and Genius, a male figure, at the r., both in profile.
Pen, with slight Indian-ink wash; 8¼ × 6⅝ in.

(*b*) Design for a Monument. Mural monument; Charity, holding two children in her arms and with another beside her, standing in the centre; Faith seated l., and Hope r.; all supported by a cornice above a tablet.
Pen, with slight Indian-ink wash; 9⅝ × 6⅝ in.

75. Two on one mount, roy., viz.:—

(*a*) Design for a Monument. A pediment, with a mourning woman, her head bowed on her knees, in the centre; a tablet below.
Pen and slight sepia wash; 9⅛ × 6¼ in.

(*b*) 'Thy Will be done.' Design for the central part of the Baring monument at Micheldever, Hants. A woman seated to the l. and looking up, clothed in a long robe, her hands clasped on her lap.
Pen and sepia wash; 9¼ × 6⅝ in.
Engraved in stipple by W. Bond.
The central part of the monument engraved on wood in the 'Art Journal,' 1868, p. 243.

76. Two on one mount, roy., viz.:—

(*a*) Design for Monument to Sir Isaac Pocock at Cookham. Sir Isaac Pocock dying in the arms of his niece in a punt on the Thames at Maidenhead.
Pencil with slight sepia wash; 3⅝ × 5⅛ in.

(*b*) Britannia pointing out the Glories of the Navy; Design for Part of a Monument to Nelson. Britannia, wearing a mural crown, pointing with her hand l.; two boys standing beside her, one of them leaning on a shield. In relief, with helmet and banners above.
Pen with slight Indian-ink wash; 9⅜ × 7¼ in.

77. Two on one mount, roy., viz.:—

(*a*) Mourning Figure, for a Monument. A woman standing in an attitude of grief, her head bowed on her clasped hands: a relief.
Pen and sepia wash; 4¼ × 1⅜ in.

(*b*) Faith; for a Monument. A woman seated to the r., looking up from a book; relief in a niche, enclosed by a Gothic arch.
Pen and sepia wash; 10⅛ × 7 in.

Nos. 73–77 were purchased July, 1860.

78. Faith; for a Monument. A figure almost identical with the last described, under a Gothic canopy.
Pen and sepia wash; roy., 10⅝ × 7 in.
Probably for the same monument as No. 78 (*b*); but Flaxman often very nearly repeated his designs in separate monuments. The figure on this drawing is almost precisely similar to that of Resignation, described above, No. 76 (*b*).

Purchased July, 1860.

79. Two on one mount, roy., viz. :—

(*a*) Design for a Monument. A woman seated to the l., on the step of a high door surmounted by a pediment and an urn.
Pencil, the figure in pen and sepia; 10⅜ × 7¼ in.

(*b*) Design for a Monument at Maidenhead, Berks. Three reliefs: Hope, a woman holding a cross, in the centre; Charity l., with children; Faith r., two angels holding the Bible between them.
Pen and slight sepia wash; 5¾ × 8⅞ in.

80. Two on one mount, roy., viz. :—

(*a*) Design for Monument to Sir William Jones (?) He lies dying in bed, clasping the hand of an Indian Rajah, who is attended by two servants; four boys in a group at the foot of the bed, a chaplain at the head. A relief.
Pen with slight Indian-ink wash; 4⅛ × 5 in.

(*b*) Charity; Design for Part of the Yarborough Monument in Campsall Church, Yorkshire. A relief: two women l., giving alms to a group of poor persons, an old man, a mother and child, a lame youth, a boy and another woman.
Pen with slight Indian-ink wash; 8⅝ × 7 in.
This design differs from the actual monument (engraved in the 'Art Journal,' 1868, p. 3), the composition being reversed and the figures modified.

81. Two on one mount, roy., viz. :—

(*a*) Design for Monument. A father l., placing his dead child at the feet of a statue of Religion, who holds the Bible in the l. hand, a cross and lily in the other.
Pencil and slight sepia wash; 10½ × 7¼ in.

(*b*) Liberty freeing a Slave; Design for Monument. Liberty, seated on a bank, placing the cap of freedom on the head of a slave who kneels l., with hands clasped in gratitude, the broken manacles at his feet. Relief in a pediment.
Pen and Indian-ink wash; 6⅛ × 9¾ in.

82. Two on one mount, roy., viz. :—

(*a*) Details of Gothic Canopies. Two studies for a Gothic canopy, with an angel at each corner.
Pen sketches; 7¼ × 4 in.

(*b*) Design for a Gothic Monument. Group of a young man dead bewailed by his family; two girls embracing the body, the parents kneeling r., a boy standing l., under one of two Gothic canopies at each end of the recess containing the monuments, over which is inscribed, *The Lord giveth and the Lord taketh away, and blessed be the name of the Lord.*
Pen and sepia wash; 7⅜ × 10½ in.

83. Two on one mount, roy., viz. :—

(*a*) Design for the Lower Part of a Monument. The lower part of a bas-relief; Hope with her anchor seated r., Faith with the Bible l.
Pen and ink; 2⅜ × 3½ in.

(*b*) Design for Monument to Sir William Jones. Sir William Jones seated l., and making notes for his digest of Hindu and Mohammedan law from the dictation of a native doctor seated reading opposite, with four colleagues behind him. A sketch for the monument to Sir William Jones in University College, Oxford. In the sculptured design three natives only appear, and a palm-tree is introduced at the l.
Pen and ink; 2⅛ × 4⅝ in.
The monument engraved on wood in the 'Art Journal,' 1868, p. 2.

(*c*) DESIGN FOR A MONUMENT. A widow leaning in grief on the tomb of her husband, four children at her knee. With slight pencil studies for the same subject.
Pen and ink; 9½ × 5⅞ in.

Nos. 79–83 were purchased May, 1888.

84. Two on one mount, roy., viz.:—

(*a*) A DEATH-BED; DESIGN FOR A MONUMENT. A death-bed, with three women standing at the head, one of them supporting the dying figure, and a group of women and children kneeling and weeping at the foot.
Pen and ink; 2⅝ × 5 in.
A cast of the monument is at University College, London.

Purchased March, 1862, at the Flaxman sale.

(*b*) SKETCH FOR THE MONUMENT TO HOWE IN ST. PAUL'S CATHEDRAL The Admiral, attended by Britannia, standing and looking to the front beside a memorial stone on which a female figure, guided by Fame, who stands over her, inscribes the *1st of June*, the day of Howe's famous victory off Ushant, 1794.
Pen over pencil; 4½ × 6¾ in.

85. Two on one mount, roy., viz.:—

(*a*) 'FIGHT THE GOOD FIGHT.' The Christian raising his sword to strike the Powers of Evil, who struggle to drag him downward; a Genius from above rushes down to defend him from their attacks. Two studies (with slight pencil sketches for the same subject, and for another subject). Inscribed *Fight the good fight.*
Pen over pencil; 8½ × 10⅛ in.

(*b*) THE SAME SUBJECT. Three studies; apparently three different treatments of the same subject. In the principal one, the hero tramples two forms and raises his hand to slay them; in another, he grasps them, one with each arm; the third represents a form floating from above and binding a demon's hands behind his back.
Pen over pencil; 9 × 11⅜ in.

86. Two on one mount, roy., viz.:—

(*a*) 'TO RAISE UP THEM THAT FALL.' Two angels raising a man who has fallen on his back. Inscribed *To raise up them that fall*, and signed and dated *J. F.* 1806.
Pen over pencil and sepia wash; 5⅜ × 5⅛ in.

(*b*) ANGELS FALLING FROM HEAVEN. A group of rebel angels falling headlong: two studies: and a study for another subject. With several slight pencil sketches, nearly obliterated.
Pen over pencil, one study with sepia wash; 11⅜ × 9⅛ in.

87. Two on one mount, roy., viz.:—

(*a*) TWO WOMEN CLASPING EACH OTHER OVER A SEPULCHRAL URN.
Pen and Indian-ink wash; 3 × 2 in.

(*b*) DESIGN FOR A MONUMENT. Two women seated, keeping watch l., at the head of a dead figure lying in bed. Inscribed *A. C.*
Pen and Indian-ink wash; 4 × 7⅜ in.

(*c*) SPIRITS RECEIVED IN HEAVEN; DESIGN FOR A RELIEF. Two forms floating upwards towards a double circle of angels.
Pen and Indian-ink wash; 5 × 7½ in.

88. Two on one mount, roy., viz.:—

(*a*) A FIGURE CARRIED UPWARD BY ANGELS. Two rough studies for the next subject.
Pencil, and pen over pencil; 6¾ × 6 in.

(*b*) ANGELS RECEIVING A SOUL. A figure r., with arms extended, welcomed from above; at the l., a seated figure with hands raised towards an angel looking down from above. The whole design forms a kind of frame, probably intended for a relief enclosing an inscription.
Pen and ink; 6½ × 7⅛ in.

Nos. 84 (*b*)–88 were purchased May, 1888.

89. Two on one mount, roy., viz.:—

(*a*) DESIGN FOR A MONUMENT. A relief, with a figure reclining and looking up towards a ray of light.
Inscribed in pencil *Something like this.*
Pen and ink; 2¼ × 3⅞ in.

(*b*) THE ADORATION OF THE MAGI; AND ANOTHER SUBJECT. The three Magi bowing down before the child, seated l. on his mother's lap. Above, an angel appearing to a man sleeping on the ground.
Pen and Indian-ink wash; 7⅞ × 6⅝ in.
Casts from reliefs of both these subjects are at University College, London.

90. Two on one mount, roy., viz.:—

(*a*) DESIGN FOR MONUMENT. An angel carrying a mother and her child up to heaven; for a bas-relief.
Sepia wash and pen; 5⅞ × 4⅝ in.
This motive was a favourite one of Flaxman's; he made it the subject of several memorial reliefs, the best known being that erected to Mrs. Knight at Milton Church, near Cambridge.

(*b*) MOTHER AND CHILDREN. A mother seated and bending r., to kiss her baby held in the arms of one of its sisters; an elder sister sits l., close by her mother, over whose shoulders looks another child, while a fifth kneels at her feet.
Sepia wash and pen; 6⅝ × 4⅝ in.
One of many studies made from Mrs. Tuke and her children.

Nos. 89 and 90 were purchased March, 1862, at the Flaxman sale.

91. Two on one mount, roy., viz.:—

(*a*) DESIGN FOR PILASTER OF A CHIMNEY-PIECE. A pilaster for a chimney-piece, with a canephora standing on a candelabrum.
Pen and ink; 5⅜ × 1⅝ in.

(*b*) DESIGN FOR A CANDLESTICK. A candlestick with a Cupid embracing the stem, an arrow in his hand. Inscribed, *Cupid pointing his dart at Psyche*, and below, *Psyche companion*. Drawn to scale.
Pen and Indian-ink wash; 7⅜ × 5⅜ in.

92. Two on one mount, roy., viz.:—

(*a*) MINERVA AND CUPID. Minerva armed, leaning on her spear and looking down r., on Cupid.
Pen over pencil; 4 × 2⅝ in.

(*b*) A TROPHY. A shield (probably 'the shield of Achilles'), helmet, spears, and standards hung above an altar of Victory.
Pen and ink with sepia wash; 6 × 5 in.

Nos. 91–92 were purchased May, 1888.

93. DESIGN FOR A CIRCULAR PLATEAU, IN THE POSSESSION OF H.M. THE QUEEN. In the centre, a circle enclosing a design of Venus enthroned on a shell supported by two Tritons, while two Cupids float above, one offering her a mirror; between this and a border of scallop-shell and other ornament, Nereus and Doris in their chariot, followed and preceded by Tritons and Nereids riding on sea monsters.
Sepia wash with pen outlines, highly finished; atl., circle, 19 in. diam.

Presented by Henry Vaughan, Esq., April, 1894.

[94–102.] Miscellaneous Compositions.

94. Enoch raised to Heaven. Enoch looking up with hands clasped, uplifted by three naked angelic forms. Inscribed, *And Enoch walked with God and he was not for God took him. Gen. ch.* 5, *ver.* 24. Signed and dated *J. Flaxman, May*, 1792.
Pen and Indian-ink wash; roy., 10 × 9 in.
Purchased July, 1846.

95. Two on one mount, roy., viz.:—
(*a*) Unknown Subject. A group of naked forms apparently supporting some weight. Inscribed 1265 *A. C.*
Pen and Indian-ink wash; 5⅛ × 6¼ in.

(*b*) Michael seizing the Rebel Angels. Michael in mid-heaven bearing down two rebel angels, one of whom he seizes by the hand and hair. Inscribed *Michael seizing the Rebel Angels.*
Pen and sepia wash; 6⅛ × 9⅝ in.

96. Two on one mount, roy., viz.:—
(*a*) Unknown Subject, perhaps an Illustration to Dante. Three female figures floating above a group of naked forms in torment.
Pen over pencil on blue prepared paper; 5⅞ × 7⅛ in.

(*b*) Unknown Subject. An angel standing with hands clasped in a circle of other angels. Slight sketch. Above, a woman seated and embracing her son; an armed man beside her. Also a slight sketch.
Pencil on blue prepared paper; 7⅞ × 7⅝ in.

97. Four on one mount, roy., viz.:—
(*a*) Illustration to 'The Happy Shipwreck.' Two women mourning over a dead body.
Pen over pencil; 2⅝ × 6⅛ in.

(*b*) Illustration to 'The Happy Shipwreck.' Two women kneeling, one with head bowed, the other in an attitude of horror, looking l. Two studies of the same group. Inscribed *Happy Shipwreck.*
Pen and Indian-ink wash; 3⅛ × 6⅛ in.

(*c*) Illustration to 'The Happy Shipwreck.' Four figures in attitudes of despair: a man and woman raising their clasped hands, and two women crouching with heads bowed.
Pen and Indian-ink wash; 2⅞ × 5⅜ in.

(*d*) Illustration to 'The Happy Shipwreck.' Two shrouded ghostly figures above a dead man l., and two women in the same attitude pointing with one hand to the shrouded figures and with the other to a group at the l., already described (*b*).
Pen and Indian-ink wash; 3⅞ × 7¼ in.

98. Five on one mount, roy., viz.:—
(*a*) Illustration to 'The Happy Shipwreck.' A man raising up a woman from her knees.
Pen and Indian-ink wash; 3¼ × 6 in.

(*b*) Illustration to 'The Happy Shipwreck.' A man embraced by a woman and by a child.
Pen and Indian-ink wash; 2¼ × 5⅛ in.

(*c*) Illustration to 'The Happy Shipwreck.' A man and woman lifting a dead body.
Pen and Indian ink.

(*d*) Illustration to 'The Happy Shipwreck.' Three women, two of them embracing and looking away: at the r., an unfinished group of a man kissing and supporting a woman, whose hand is held by another man.
Pen and Indian-ink wash; 3⅝ × 5⅞ in.

(*e*) Illustration to 'The Happy Shipwreck.' A man rejecting the embraces of his wife and child; and three women bending over a fainting woman
Pen and Indian-ink wash; 3⅞ × 6⅛ in.

99. Three on one mount, roy., viz.:—

(*a*) Two Men wrestling.
Pencil sketch; 2¾ × 2⅞ in.

(*b*) Lapithæ fighting with a Centaur.
Rough pencil sketch; 4 × 7¼ in.

(*c*) A Rebel Angel repulsed by Michael's Hosts.
Pencil; 4¼ × 9¼ in.

Nos. 95–99 were purchased May, 1888.

100. Two on one mount, roy., viz.:—

(*a*) Unknown Subject. A man in a cloak with arms folded, standing near a group of a man and wife surrounded by their children.
Pen and ink; 3⅝ × 4⅝ in.

(*b*) Unknown Subject. Six figures standing together, all with averted faces except one in a nun's dress, who looks back and lifts her hand.
Pen over pencil; 5 × 4⅝ in.

Purchased March, 1862, at the Flaxman sale.

101. Admetus rescuing Alcestis from the Grave. Admetus at the l. supports the form of Alcestis with his arm, while Death, a shrouded figure, seeks to drag her back into the tomb r.
Indian-ink wash and pen; atl., 18¾ × 25¼ in.

102. Oberon and Titania. Oberon and Titania accompanied by five of their train, hastening through the air from the r., preceded by Puck, who leaps over a toad-stool, and by an elf who wears a huntsman's horn.
Indian-ink wash and pen; atl., 12⅛ × 28¼ ins.

Nos. 101 and 102 were purchased May, 1888.

[103–115.] Miscellaneous studies, chiefly of figures from life.

103. Sheet of Studies of Typical Attitudes. Two girls dancing together; inscribed *Youthful Gaiety*. A woman embraced by another, but looking away; inscribed *Divided Attention*. A mother holding a child, and three boys, looking over a wall; inscribed *Attention*. A woman with two babes in her arms, and another leading a child; inscribed *Maternal Care*. A woman leaning with bowed head on a tomb, against which another woman stands; inscribed *Concern*. With other slight pencil sketches of similar subjects.
Pen over pencil; roy., 9¼ × 15 in.

104. Five on one mount, roy., viz.:—

(*a*) A Dance of Three Girls. Three girls embraced, moving away, the one in the centre looking over her shoulder.
Pen and Indian-ink wash; 4⅜ × 4⅝ in.

(*b*) A Man on Horseback. A man in an Italian cloak riding to the r.
Pen and Indian-ink wash; 3½ × 4 in.

(*c*) Cupid Asleep. A figure of Cupid sitting asleep on a pedestal, with his head on his knees.
Pen and Indian-ink wash; 2⅞ × 3 in.

(*d*) Mothers and Children. A mother carrying two babies in her arms, and another looking out of her window, by which her two young girls are playing, one holding the other by the arms.
Pen and Indian-ink wash; 3⅝ × 4⅛ in.

(*e*) Angels succouring a Woman. A poor woman sinking on the ground succoured by angels, who descend with outstretched arms.
Pen and Indian-ink wash; 6¼ × 7⅞ in.

105. Two on one mount, roy., viz. :—

(*a*) MOTHER AND CHILDREN. A mother seated holding a young child on her lap, while an elder child, standing l., beside her, embraces it.
Pen and ink; 5½ × 4 in.

(*b*) MOTHER AND CHILDREN. A mother seated in r. profile; a young girl standing at her knee holds her hands, and an elder daughter sits beside her on the ground.
Pen and ink; 5½ × 4¼ in.

106. Four on one mount, roy., viz. :—

(*a*) MOTHER AND SON. A boy sitting on a step and leaning against the knee of his mother, seated above him.
Pen and ink; 3⅜ × 3⅜ in.

(*b*) A GROUP, WALKING. A girl between two youths, holding their arms and walking r.
Pen and ink; 3⅜ × 3⅜ in.

(*c*) A GROUP, STANDING. A girl standing with one hand against a pillar, two young men standing opposite each other before her.
Pen and ink; 3⅜ × 3½ in.

(*d*) GROUP AT A DOORWAY. Two girls sitting on a doorstep, and a man stepping past them to go in.
Pen over pencil, and Indian-ink wash; 5½ × 4¼ in.

107. Three on one mount, roy., viz. :—

(*a*) A YOUNG MAN IN A TUNIC. Standing with hands behind him, and looking up to the l.
Pen and Indian-ink wash; 4⅜ × 2¼ in.

(*b*) A GIRL AT A DOORWAY. A girl standing in a doorway, leaning with her elbow against the doorpost and with hand at her chin.
Pen and Indian-ink wash; 6 × 3⅛ in.

(*c*) PUTTING ON THE VEIL. A mother holding up a veil for her young daughter, who stands before her, to put on. At the r., a female figure, half seen.
Pen and Indian-ink wash; 5½ × 4¼ in.

108. Two on one mount, roy., viz. :—

(*a*) A WOMAN LIFTING HER ARMS ABOVE HER HEAD.
Pen over pencil; 6⅜ × 3½ in.

(*b*) SHEET OF STUDIES. A nude woman standing and combing her hair. With pencil study of the same figure; two pencil studies of Cupids embracing; and three pencil studies of a group of women standing together; all slight.
Pen and ink; 7¾ × 11⅝ in.

109. Three on one mount, roy., viz. :—

(*a*) APOLLO. Apollo standing with one hand on his breast; a glory round his head.
Pencil; 6½ × 3 in.

(*b*) A YOUNG MAN CARRYING ANOTHER. A young man with another on his shoulders; seen in front.
Pen and slight Indian-ink wash; 7 × 2¼ in.

(*c*) A GIRL AT HER MIRROR. A girl standing before a mirror at the l. and helped to attire herself by her sister, who stands behind her.
Pen over pencil and slight Indian-ink wash; 6½ × 4¼ in.

110. Two on one mount, roy., viz. :—

(*a*) SHEET OF STUDIES. A mother sitting with one child on her lap and another by her knee; a woman embracing a girl who kneels before her.
Pen over pencil sketches; 6½ × 7⅛ in.

(*b*) Sheet of Studies. Five studies of a mother holding her child to be kissed by its elder brother; two studies of two girls sitting on a bank with a child between them; and three studies of a man grasping another by the hands.
Pencil, or pen over pencil; 7⅛ × 7¼ in.

111. Six on one mount, roy., viz.:—

(*a*) Study of a Girl. Standing and looking r.
Pen and ink; 5⅛ × 2⅛ in.

(*b*) Family Group. A mother and child, and two girls, seated in a group.
Pen and ink; 2 × 2¼ in.

(*c*) Study of a Man's Head. A man's head in l. profile.
Pen and ink; 2⅛ × 2⅞ in.

(*d*) Study of Figures. A recumbent figure on a high bench, and a figure sitting below it at the further end.
Pen and ink; 2⅜ × 4⅛ in.

(*e*) Angel and Dead Warriors. An angel floating, spreading his hands over two dead warriors.
Pen and ink; 2⅜ × 4¼ in.

(*f*) Scene in a Street. A man taking a bundle on to his shoulders, helped from above by another man; at the r., two girls standing, and two children sitting on the ground frightened by the barking of a dog.
Pen and ink; 3¼ × 4⅞ in.

112. Three on one mount, roy., viz.:—

(*a*) Mother and Child. A mother with one hand at her face, and the other embracing her boy, who stands on a sort of pedestal beside her.
Pen and slight Indian-ink wash; 4⅜ × 1⅞ in.

(*b*) Head of an old Man. A man with long hair and beard, in r. profile.
Pen and Indian-ink wash; 2⅞ × 2¼ in.

(*c*) Mother and Child; two Studies. A mother kissing the naked child on her lap; in one study, she faces to the front, and the child clasps her neck; in the other she bends over him, seated to the l.
Pen and slight Indian ink wash; 6 × 8⅛ in.

113. Five on one mount, roy., viz.:—

(*a*) Figure Study. Slight sketch of a man seated to the l.
Pencil; 2⅛ × 1⅜ in.

(*b*) Figure Studies. Very slight sketches of a man standing, and of a girl with a child by her side.
Pencil; 3⅜ × 3 in.

(*c*) Slight Study. A group very indistinctly outlined.
Pencil; 3¼ × 2 in.

(*d*) Sketch for a Design. A winged figure at the l., a figure ascending, and two others above. Slight sketch.
Pencil; 3¼ × 2⅞ in.

(*e*) Miss Lavinia Banks playing the Harp. Seen from behind, seated, her head turned l. Inscribed *Lavinia Banks.*
Pencil; 4⅜ × 2⅜ in.
Probably a daughter of Flaxman's friend, Thomas Banks, the sculptor.

114. Eight on one mount, roy., viz.:—

(*a*) A Girl seated on the Ground. Facing the front, her knees against her breast.
Pen and Indian ink; 1⅜ × 1¼ in.

(*b*) FAMILY GROUP. A mother embraced by her children.
Slight pencil sketch; 2 × 2 in.

(*c*) WOMAN SEATED. A woman seated to the r., bending over some work.
Slight pencil sketch; 2⅛ × 1⅞ in.

(*d*) A GIRL READING. Head of a girl looking into a large book or album. Inscribed *from Nature.*
Slight pencil sketch; 2 × 2 in.

(*e*) IN CHICHESTER CATHEDRAL. A lady seated sketching on the end of the tomb of a knight. Inscribed *Chichester, M. Grey* (?).
Pen and Indian-ink wash; 2⅜ × 3 in.

(*f*) A GIRL STANDING. Leaning against a table and looking r.
Slight pencil sketch; 3⅝ × 1⅞ in.

(*g*) A GROUP A man reclining with his head on the knee of a man sitting r., and his foot on the thigh of another sitting l.
Pen over pencil sketch; 2 × 2⅞ in.

(*h*) FOUR HEADS OF WOMEN PRAYING.
Pen and Indian-ink wash; 1⅝ × 2⅜ in.

Nos. 104–115 were purchased May, 1888.

115. Two on one mount, roy., viz.:—

(*a*) SHEET OF STUDIES FROM LIFE. Two young women at a window, one of them holding down a baby to be kissed by a boy who stands in front; a girl taking one of two babies from the arms of their young mother; a girl holding a child on a sort of pedestal, with another girl beside her; a cooper's boy working at the hoop of a barrel, sitting inside it, while another boy leans on the barrel, and two children sit on the ground in front.
Pen and ink; 6¼ × 5 in.

Purchased March, 1862, at the Flaxman sale.

(*b*) STUDY OF TWO BOYS. Two naked boys, one behind the other, the one in front seated; both with r. hand extended.
Pen and ink; 6 × 5⅜ in.

[116–118.] Portrait studies.

116. MRS. MATHEW. Half length, seated, in r. profile, the face resting on l. hand, the r. hand holding a book on her lap.
Pencil; roy., 9⅜ × 8½ in.
Mrs. Mathew, wife of the Rev. Henry Mathew, incumbent of Percy Chapel, Charlotte Street, was an early friend and patroness of Flaxman, and the centre of a social circle which included Blake and other artists; an accomplished woman, and a pleasant hostess at her house in Rathbone Place. This portrait dates probably from 1773–75, when Flaxman was 18 or 20.

Nos. 115 (*b*) and 116 were purchased May, 1888.

117. THOMAS STOTHARD, R.A. Head in l. profile. Inscribed *Thomas Stothard, R.A.*
Black chalk; roy., 6¾ × 5¾ in.
For Stothard's biography see below in this catalogue, under his name.

Purchased July, 1878.

118. PORTRAIT OF A BOY. Head in full face, with long hair, of a boy much resembling the artist himself in youth.
Pen and ink; roy, 4¼ × 4 in.

[119–122 (*a*).] Studies after Sculpture and Painting.

119. BAS-RELIEF ON THE FAÇADE OF THE CATHEDRAL OF ORVIETO. A crowd of sinners tormented by demons, who tear their limbs and faces. At the l., a winged angel driving a man to punishment. Against the angel Flaxman has written *this figure 22 in. high—greatest relief 3 in.—6 ft. long.*
Pencil; roy., 9¼ × 19⅜ in.

120. Bas-relief on the Façade of the Cathedral of Orvieto. The resurrection of the dead, who are pushing open the lids of their tombs. At the l., two men rising from the sea.
Pencil; 8¼ × 14⅞ in.

Nos. 119–120 were presented by Sidney Colvin, Esq., February, 1884.

121. Cupids; after Parmigianino. Two Cupids carrying another on their crossed hands; another sitting l. on the ground.
Pen and Indian-ink wash; 8⅜ × 6½ in.

Bequeathed by the Rev. C. M. Cracherode, 1799.

122. Two on one mount, roy., viz.:—

(*a*) Studies from Mediæval Sculpture. Five studies of apostles and one of angels.
Pen and ink; 8¼ × 4½ in.

(*b*) Italian Peasant Women. A woman carrying a pitcher, and three others, faintly outlined, moving away.
Pencil; 8¼ × 9⅝ in.
The last drawing has been attributed to Flaxman, but is more probably by Maria Denman.

Purchased May, 1888.

123. Study for a Statue of Pitt. Pitt standing on a pedestal, as if speaking, beside a sort of altar inscribed *King, Lords, Commons.*
Pen over pencil, with slight sepia wash; 9½ × 6 in.

Inserted in Vol. I. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867; bought by him at the Flaxman sale.

FLEYT, (worked about 1706). Draughtsman; biography unknown, but presumably a Dutch artist working in England.

1. A Group of Sailors. A bargeman, a pilot, and two sailors carrying kegs. Inscribed *teykening van Mester n. n. Fleyt. eygenhandig tot London* 1706 (*N.B. van Weder Zyde*) *geteekent* [*i.e.* Original drawing by master Fleyt, drawn at London, 1706].
Pen and Indian-ink wash; roy., 6⅜ × 8 in.

Purchased August, 1836, with the Sheepshanks Collection.

FORBES, Alexander (worked about 1690). Topographical draughtsman; biography unknown.

1. Plan of Chester, 1691. Signed *Forbes.*
Pen and ink, tinted in water colours; 9 × 8⅝ in.

2. Plan of Nantwich, 1691.
Pen and ink, tinted with water colours; 6½ × 8⅛ in.

3. Plan of Newcastle-under-Lyme, 1691. Signed and dated *A. F.* 1691.
Pen and ink, tinted in water colours; 7⅜ × 6½ in.

4. Plan of Coventry, 1691, unfinished. Inscribed *An Imperfect Ground Plott of the City of Coventre, began by Mr. Alexander Forbes. A.D.* 1691.
Pen and ink; 9¼ × 13⅜ in.

5. A Prospect of Saint Michael's Church in Coventry, from the North. Signed and dated *Done by Alexander Forbes Anno Dom:* 1691; below, a scale of yards and statement of measurements. A verse of eulogy inscribed on a second tablet.
Pen and ink; 16⅞ × 16⅝ in.

6. PLAN OF GALLOWAY, IRELAND, 1690. Inscribed *A Ground Plot of Galloway in Ireland taken by Mr. Alexander Forbes A.D.* 1690.
Pen and ink; 7⅜ × 7⅜ in.
All in a collection of British Topography.

FORD, W. (worked about 1850). Draughtsman; biography unknown.

1. A WAYSIDE HALT. A saddled donkey feeding by the roadside, and a boy lying on the grass beside him; l. a group of horses, and r. a single horse; trees and hill beyond. Signed *W. Ford.*
Black chalk on grey paper; 5⅞ × 8⅞ in.

Purchased June, 1869.

FORRESTER, Alfred Henry ('Alfred Crowquill') (b. 1804, d. 1872). Book-illustrator and caricaturist; born in London, and self-trained; drew illustrations for books by his brother, 'Alfred Crowquill' being first used by both as a joint pseudonym; contributed to *Punch* and *The Illustrated London News;* illustrated a number of his own writings, chiefly children's books.

Other sketches by Forrester are catalogued under Cruikshank.

1. Five on one mount, roy., viz.:—

(*a*) THE BILL AT SIGHT. A waiter presenting a bill to an old gentleman. Inscribed *The Bill at sight.*
Pencil; 3⅛ × 3⅛ in.

(*b*) TIM TROTT AND BIDDY LOWE. A little old man proposing to a tall lady.
Pencil; 3⅛ × 3 in.
Etched by the artist for 'Absurdities in Prose and Verse' (by himself), 1827, p. 1.

(*c*) ANNE PAGE AND SLENDER. Slender declaring his love to Miss Page in Windsor Forest.
Indian ink; 5½ × 4½ in.

(*d*) STUDYING FROM NATURE. An artist at an easel painting a woman who stands before him.
Pencil; 2⅝ × 3½ in.
Etched by the artists for 'Absurdities,' p. 66.

(*e*) AFRICUS VON RIPPEL AND THE DWARF. A tall and lean youth starting to race with a dwarf.
Pencil; 2⅝ × 3⅜ in.

2. Four on one mount, roy., viz.:—

(*a*) KRÜMMEL'S DREAM. A half human monster carrying off a man from a wounded dragon, in a sea-cave. Inscribed *Krümmel's dream.*
Pen and ink; 4⅞ × 4⅜ in.

(*b*) KRÜMMEL'S DREAM. The same scene, with the dragon rising up on its tail to attack the two.
Pen and ink; 4⅞ × 4⅜ in.

(*c*) ILLUSTRATION TO A ROMANCE. A young man in a cloak meeting a foot officer in the field.
Pen and ink; 5⅛ × 4⅜ in.

(*d*) ILLUSTRATION TO A ROMANCE. A lanky youth in a wood reading a letter given him by a dwarf, who stands by.
Pen and ink; 5⅛ × 4⅜ in.

3. Five on one mount, roy., viz.:—

(*a*) Illustration to a Romance. A man rising from his chair in his study to expostulate with the same youth as that in the drawing last described.
Pen and ink; 2⅜ × 4⅞ in.

(*b*) Merry Thoughts. A man and woman pulling an immense 'merry thought'; an old gentleman behind pulling one by himself.
Pencil; 3⅜ × 3⅜ in.

(*c*) A Dwarf hung in a Cage.
Pen and ink; 3⅜ × 4 in.

(*d*) Illustration to a Book. A man standing up to his waist in water addressing a fat man in a boat.
Pencil; 3⅜ × 3⅜ in.

(*e*) *Ob.* Illustration to a Book. A man smoking a pipe and leaning against a tree, while the devil raises his head from the blossom of a huge flower to address him.
Pen and ink; 7½ × 5½ in.

Rev. A Portrait. T.Q.L., in profile, of a man with a broad face and spectacles, wearing a hat.

4. Three on one mount, roy., viz.:—

(*a*) Illustration to a Story. A little man peeping into a cave and startled at seeing a giant negro leading a strange beast by a cord.
Pen and ink; 4⅜ × 4½ in.

(*b*) Illustration to a Story. A man dancing in triumph and jeering at some elves who play on the grass and on a tree trunk.
Pen and ink, tinted with water colours; 4⅜ × 4½ in.

(*c*) Illustration to a Story. The same subject as No. 3 (*e*) (*Ob.*), differently treated: the man smoking and advancing l., the devil r.
Pen and ink, tinted; 4⅜ × 4½ in.

5. Four on one mount, roy., viz.:—

(*a*) Illustration to Faust. Mephistopheles appearing in a cloud of vapour; Faust standing l. in astonishment.
Indian ink; 2⅞ × 2⅛ in.

(*b*) Illustration to a Story. A man in seventeenth century dress being presented to a lady by a man in the costume of a fool.
Sepia; 4½ × 3⅜ in.

(*c*) Illustration to the same Story. A cavalier talking to a lady who is seated by a window.
Sepia; 4 × 2⅞ in.

(*d*) Multiplication. A gentleman at midnight struggling with a party of watchmen. Inscribed *Multiplication.*
Indian-ink wash and pen, slightly tinted; 5½ × 4⅜ in.

6. Six on one mount, roy., viz.:—

(*a*) A Girl with a Basket of Flowers.
Slight pencil sketch; 4 × 3½ in.

(*b*) 'Comic Offering.' A rustic with his hat on a hayfork declaring his love to a milkmaid sitting on a stool.
Inscribed *Comic Offering.*
Pen and ink; 4 × 3½ in.

(*c*) The Serenader surprised. A serenader, who has dropped his lute, threatened by a man who appears at the r.
Sepia wash and pencil; 4⅜ × 3⅝ in.

(*d*) 'My Father's Spirit.' A small boy sipping his father's grog; the father asleep in his chair. Inscribed *My Father's Spirit—Hamlet.*
Pencil; 4⅜ × 3⅝ in.

(*e*) A Beggar holding a Paper Lamp.
Indian ink; 4¼ × 3⅛ in.

(*f*) Illustration to a Story. A sailor with a woman on each knee; at the r. a girl going away crying.
Sepia wash and pen; 4 × 5¼ in.

7. Three on one mount, roy., viz.:—

(*a*) I point the Road, but go not Myself. A countryman and his little girl staring at a sign-post, pointing one way to *Workhouse*, and the other to *Church*, hung with a surplice and crowned by a mitre. Inscribed *I point the Road but go not Myself.*
Pencil; 6 × 3⅞ in.

(*b*) Illustration to a Story. A king seated at table with his queen, pointing out a dish to a guest seated opposite; a fat beefeater stands before him.
Pencil and indigo wash; 2½ × 3⅜ in.

(*c*) The Son's Return. A woman greeting her son and feeling the beard on his chin.
Sepia wash and pen; 6 × 4⅜ in.

8. Five on one mount, roy., viz.:—

(*a*) Study of a Man. A little man in a hat standing, turned l. Signed *A. C.*
Pencil; 4⅜ × 3 in.

(*b*) Two little Blackguards. A little Sultan on his throne, talking to his black lieutenant. Inscribed *Two little Blackguards.*
Pen and ink; 4⅛ × 2⅞ in.

(*c*) Two Heads. A man with bristling hair and beard, and an old beggar in profile. Signed *A. C.*
Pencil; 3⅞ × 5½ in.

(*d*) 'You little Rogue, I see You.' A man in top boots and long overcoat looking up and smiling. Inscribed *You little Rogue, I see You.*
Pencil; 5⅞ × 3½ in.

(*e*) Study of a Man. A man, fashionably dressed, standing hat in hand and smiling.
Pencil; 5¾ × 3⅜ in.

9. Four on one mount, roy., viz.:—

(*a*) Portrait Sketch. A stout man in a broad-brimmed hat and spectacles standing and smoking a long pipe.
Pen and sepia wash; 5⅜ × 4⅛ in.

(*b*) Caricature. Two couples passing each other on a road; the man at the r. jeering at the other man, who threatens him, but is held back by the woman on his arm.
Pencil; 5⅞ × 7⅝ in.

(*c*) A Sportsman. A man in sporting costume standing in profile turned l., with one hand under his coat-tail.
Pen over pencil; 5¾ × 3¼ in.

(*d*) A Man with a Portfolio under his Arm. Standing in profile, looking l.
Pen over pencil; 5⅝ × 3¼ in.

10. Three on one mount, roy., viz.:—

(*a*) Illustration to a Story. A tall man speaking to a short, fat one, who draws his sword.
Pen and ink; 4⅜ × 2⅛ in.

(*b*) ILLUSTRATION TO A STORY. A grotesque stout lady addressing a grotesque cavalier. Signed *Alfred Crowquill fct.*
Pen and ink; 5⅞ × 4⅜ in.

(*c*) RIVAL COSTUMES. A lady and gentleman in eighteenth century dress meeting a lady and gentleman in early nineteenth century dress; each couple smiles with amusement at the other.
Pen and ink; 6¼ × 8⅝ in.

11. Two on one mount, roy., viz.:—

(*a*) A TURKISH PEASANT. Standing in l. profile, with folded arms.
Water-colour sketch; 5⅝ × 3⅛ in.

(*b*) A TURKISH OFFICER standing on a bastion, in turban and gorgeous costume, holding a banner; dome and minarets behind.
Water colours; 5⅝ × 3⅞ in.

12. Two on one mount, roy., viz.:—

(*a*) AN ARGUMENT. Two villagers, one sitting on a trough, the other standing by it r., holding an argument.
Sepia and pencil; 5⅝ × 4⅛ in.

(*b*) A DISAGREEMENT. A lady and gentleman walking on the sands; the lady expostulating and the gentleman protesting.
Water-colour sketch; 7⅜ × 9¼ in.

13. Two on one mount, roy., viz.:—

(*a*) MAKING LOVE. An old gentleman holding the hand of a young woman and dropping a purse into it.
Water colours and pencil; 6⅝ × 7⅜ in.

(*b*) *Ob.* A RENCOUNTER. A little man in great agitation at meeting an enormous woman, whose back only is visible.
Sepia; 7 × 8¼ in.

Rev. A QUARREL. A stout lady looking after a gentleman who goes off with his hands thrust in his pockets.
Sepia.

14. Four on one mount, roy., viz.:—

(*a*) CROSSING THE LINE. Ceremonies on board ship at crossing the line: sailors putting a greenhorn in a tub of lather. Above, two sailors seizing a man.
Pen and sepia wash; 6⅛ × 5 in.

(*b*) JULY, ST. SWITHIN'S MONTH. A cook at a table pouring out tea with one hand and taking sugar with the other. Inscribed *July, St. Swithin's Month. It never rains but it pours.*
Pen sketch; 4⅜ × 4⅛ in.

(*c*) JANUARY, TWELFTH NIGHT. An old lady in a turban introducing a young lady to a gentleman; half-length figures. Inscribed *January, twelfth night. Introducing the Cake.*
Pen sketch; 4⅜ × 4⅛ in.

(*d*) A WOUNDED WARRIOR. A soldier in sixteenth century dress sitting on a bank, leaning on his spear, shield and morion beside him. Probably from a print.
Pen and ink; 6⅜ × 4⅝ in.

15. FASHIONS IN TOBACCO. Four men standing in a row: a Frenchman taking snuff; a sailor tapping his box of 'pigtail'; a drover in caped overcoat smoking a long clay pipe; and a dandy with a cigar. Inscribed on the margin below *Tabac Exquis; vide Palais Royal—Pigtail; vide Wapping—Returns; vide Smithfield—Real Havannah; vide St. James's.* Signed *Crowquill Esq^r. del.*
Pen and ink; roy., 9⅛ × 12⅝ in.

16. Two on one mount, roy., viz.:—

(*a*) 'My Sweetheart.' A boy and girl embracing; three-quarter length. Inscribed in margin below *My Sweetheart.*
Sepia; 5⅛ × 4⅛ in.

(*b*) A Connoisseur. A connoisseur examining a portfolio with delight.
Sepia; 7⅛ × 6 in.

17. Two on one mount, roy., viz.:—

(*a*) A Peasant praying before a Crucifix. Half-length figure. Probably after an etching.
Pen and Indian-ink wash; 4¼ × 3⅛ in.

(*b*) The Sailor's Return. An old sailor sitting on a bank, hat in hand, meditating.
Indian ink, sepia and white; 6⅝ × 4½ in.

18. Eight on one mount, roy., viz.:—

(*a*) An old Man's Head. Bald and bearded, in l. profile.
Pen sketch; 2⅝ × 1⅝ in.

(*b*) A Priest's Head. In l. profile, wearing hat.
Pen sketch; 2⅛ × 2⅞ in.

(*c*) A Situation as Plain Cook. A butler with an exceedingly plain cook on his arm. Inscribed [Situ]*ation as plain cook.*
Pen sketch; 3¼ × 2¼ in.

(*d*) Study of a Head. In three-quarter face, looking l., wearing hat.
Pencil sketch; 2⅝ × 1⅝ in.

(*e*) Study of a Head. Head and shoulders of a bald man wearing a cap on the side of his head; three-quarter face, turned l.
Pencil; 4⅛ × 3⅜ in.

(*f*) Study of a Head. In profile, turned l.
Pencil sketch; 2⅜ × 1⅞ in.

(*g*) Scene from Paul Pry. Paul Pry showing a judge's wig of enormous size to a countryman, who stares with astonishment. Signed *A. Crowquill.*
Pencil; 3 × 4⅛ in.

(*h*) Illustration to a Play or Story. A lady and gentleman stopped by a watchman with a lantern.
Pen and ink; 3 × 4 in.

19. Seven on one mount, roy., viz.:—

(*a*) Back View of a Figure in an Easy Chair.
Slight pencil sketch; 3½ × 2⅞ in.

(*b*) Varying Types of Profiles.
Pen sketch; 2⅝ × 4½ in.

(*c*) Portrait Sketch. A man's head nearly in profile, turned l.
Pen sketch; 3¼ × 2⅞ in.

(*d*) *Ob.* Two Heads. An old woman wearing spectacles in l. profile; and a man with his mouth open.
Pen and Indian-ink wash; 5¾ × 6½ in.

Rev. A Head. A man in r. profile, wearing a large hat.

(*e*) Portrait Sketch. Head of a man in full face.
Pen sketch; 4⅜ × 2¾ in.

(*f*) *Ob.* Two Studies. A man's head, with thick lips, in l. profile; and a shed with trees.
Pen and ink; 4 × 2½ in.

Rev. A Man seated at a Table.
Slight pen sketch.

(*g*) A Young Man in Fancy Dress. In l. profile.
Pen and ink; 4¼ × 2⅜ in.

20. Three on one mount, roy., viz. :—

(*a*) *Ob.* Lake and Bridge. View across a lake of hills rising above a bridge.
Indian ink; 5⅞ × 5¼ in.

Rev. A Glass of Wine. A man by a table, on which he has placed his bundle, drinking a glass of wine.
Pencil.

(*b*) Landscape Study. The wooded banks of a river; a half-withered tree in the foreground.
Sepia; 6⅛ × 7⅜ in.

(*c*) *Ob.* A Castle. Towers of a ruined castle, with sheds built against them, and a flagstaff behind.
Indian ink; 4⅝ × 6⅝ in.

Rev. Modest Merit. A needy person standing hat in hand. Signed *A. C.*, and inscribed *Modest Merit.*

All purchased October, 1879.

FORSTER, Thomas (worked about 1695–1712). Miniature draughtsman; well-known in his time for his beautiful miniature portraits in pencil on vellum, some of which were engraved as frontispieces for books by Van der Gucht and others. The circumstances of his life are not known.

1. Portrait of Margaret Harcourt. Half-length of a young lady in three-quarter face turned l., the eyes full. Signed and dated *Tho. forster delin.* 1702, and inscribed *Marg. Harcourt.*
Pencil on vellum, highly finished; oval; roy., 4½ × 3⅝ in.

Purchased August, 1861.

2. Portrait of George St. Lo. Head and bust of a gentleman nearly in full face, turned a little l., eyes full; wearing a morning gown. Signed and dated *T. Forster deline.* 1701, and inscribed *Geo. St. Lo, Esq., Commissioner at Her Majesty's Navy;* with the arms of the sitter above.
Pencil on vellum, highly finished; oval; roy., 7 × 5¾ in.
George St. Lo, the date of whose birth is not known, was appointed lieutenant of the *Phœnix*, 1677–8; captain of the *Dartmouth*, 1682; wounded and captured by the French at Brest; commissioner of the Navy, 1693–1712; died 1718. He published in 1693 a pamphlet, 'England's Safety.'

Purchased May, 1850, at the Percy sale.

FOSTER, John (b. about 1787, d. 1846). Architect; born at Liverpool; pupil of Wyatt; accompanied C. R. Cockerell to Greece, and with him discovered the Phigaleian marbles; was architect to the Corporation of Liverpool, and designed many public buildings in that city.

1. View of the Temple of Apollo at Phigaleia, from the N.W. View from a hillside, dotted with trees, towards mountains and the distant sea; the temple at a little distance in a hollow l.; a shepherd in the foreground.
Water colours; 8 × 10 in.

2. VIEW OF THE SAME TEMPLE, FROM THE N.E. A near view of the temple, with scattered blocks of masonry lying about it, and a few peasants seated among them and in the foreground. A view taken after the excavations had been made.
Water colours; 8 × 10 in.
Both engraved by W. H. Bennett for 'Ancient Marbles in the British Museum,' Part IV.
Inserted in an album with the drawings from the temple by Henry Corbould, described under his name.

FOSTER, William (d. 1812). Painter; worked in London; exhibited, chiefly portraits, at the Royal Academy and elsewhere, 1772–1812.

1. A REST ON THE ROAD. An old woman seated on a bank in the l. foreground, by a tree trunk, a little girl leaning and looking over her shoulder, a boy standing with one knee on the bank, his back turned; at the r., a road winding away into deep woods, with a cottage r. Signed *W. Foster.*
Water colours; roy., 13 × 17 in.

Purchased May, 1881.

2. PORTRAIT OF JOHN PROCTOR ANDERDON, ESQ. Half-length in full face. Signed and dated *W. Foster*, 1811. Inscribed on the back by J. H. Anderdon, *Portrait of John Proctor Anderdon done by a young artist of much promise, who died in the following year*, 1812.
Water colours over pencil; 8⅞ × 5⅞ in.
John Proctor Anderdon, b. 1760, collector of works of art, had a small but choice gallery of pictures at Farley Hall, Berkshire; Fellow of the Royal Society; died at Ramsgate, 1846.

Inserted in Vol. II. of 'Collectanea Biographica,' bequeathed by J. H. Anderdon, Esq.

FOX, Charles (b. 1749, d. 1809). Landscape and portrait painter; born at Falmouth; started as a bookseller; travelled on foot in Norway, Sweden, and Russia, making sketches from which he painted pictures; studied also Oriental languages and published a volume from the Persian; his later life was entirely given to poetry.

1. PARK SCENE. A pool in the foreground crossed by a fence, with a gate l., and path leading among groups of trees; beyond, glades and wood.
Pencil on drab paper, heightened with white; 10⅝ × 14⅞ in.

Purchased June, 1871.

FRADELLE, Henry Joseph (b. 1778, d. 1865). Painter; born at Lille; studied in Paris; settled 1816 in London; exhibited at the Royal Academy and British Institution, 1817–1854, chiefly historical pictures.

1. LEICESTER'S VISIT TO AMY ROBSART AT CUMNOR PLACE. Leicester sits facing towards the front; Amy Robsart kneels beside him, asking him the meaning of the orders he wears; in an antechamber r., a lady and gentleman talking. Signed and dated *J. H. Fradelle*, 1826.
Black chalk, on drab paper, heightened with white; 9⅛ × 14⅛ in.
Engraved by Charles Turner.

Purchased October, 1877.

FRANCIA, François Louis Thomas (b. 1772, d. 1839). Water-colour painter; born in Calais, but came early in life to London; belonged to Girtin's Sketching Society; exhibited at the Royal Academy, 1795–1821; member and secretary of the Water-Colour Society; worked in Calais from 1817 till his death; there taught Bonington, with whom his later style has much in common; his earlier manner was nearer Girtin's.

1. On the Bay of Naples. Buildings on a rocky shore l., a boat by the shore and a few figures on the beach; r, Vesuvius rising across the bay.
   Indian ink on grey paper, heightened with white; roy., 6⅞ × 9⅜ in.

2. Boats on the Thames. Two fishing boats passing down stream; a church and a windmill on the shore beyond.
   Indian ink on grey paper, heightened with white; roy., 7⅝ × 11 in.

   Nos. 1–2 were presented by John Henderson, Esq., Jan., 1863.

3. Fort Rouge, Calais. A strip of sand r., and the sea rolling in from the l. between long breakwaters, near one of which is an anchored sloop aground; the little fort rising from the water l., and a number of vessels in the offing. Signed *L. Francia.*
   Water colours; roy., 7⅞ × 10¾ in.

   Purchased June, 1871.

4. Five on one mount, roy., viz:—

   (*a*) Boats and Shipping. A flat shore with boats drawn up, and a group of ships behind at the r.
   Pencil and light sepia wash; 4 × 6¾ in.

   (*b*) At Calais. View of Fort Rouge l., seen from the shore; a breakwater r. Dated 16 *Jan.*, 1821.
   Pencil; 2⅛ × 3⅝ in.

   (*c*) *Ob.* Fishing Boats at Sea.
   Pencil; 2⅛ × 3¼ in.

   Rev. Boats at Calais Pier.
   Pencil.

   (*d*) *Ob.* Brig and Lugger.
   Pencil and light sepia wash; 2¼ × 3¼ in.

   Rev. Fishing Boats at Sea.
   Pencil and light sepia wash.

   (*e*) Boats at Anchor.
   Inscribed *at Calais.*
   Pencil and light Indian-ink wash; 4¼ × 6¾ in.

5. Three on one mount, viz.:—

   (*a*) Calais Sands. Wide sands with a stranded boat on the horizon, and a cart crossing them. Inscribed *Calais.*
   Pencil and light Indian-ink wash; 2¼ × 7¼ in.

   (*b*) On the Banks of the Scheldt. Wide flat shores with two stranded vessels, and two figures near the foreground. Inscribed *Escaut.*
   Pencil and light Indian-ink wash; 2⅝ × 7¼ in.

   (*c*) The Thames at Tilbury. The river on a rough day, with a man-of-war and other vessels, and Tilbury Fort r. Inscribed *Tamise.*
   Pencil; 3 × 8 in.

6. Two on one mount, roy., viz.:—

(*a*) At Calais. The beach with boats l. and pier r. Inscribed *Calais.* Pencil and light Indian-ink wash; 1⅞ × 7⅛ in.

(*b*) View on a River, probably the Scheldt. Boats on a broad river, a flat bank and windmills r.
Indian ink on drab paper heightened with white; 2⅞ × 8 in.

Nos. 4–6 were purchased October, 1877.

7. Transports returning from Spain, February, 1809, beating into St. Helens Roads. A ruffled sea with a dark rain cloud coming up from the l., and the transports tacking to the r.; nearer, a fishing smack sailing l., and in the foreground a boat lying to and lifted on a great wave. Signed on the stern of this boat *L. Francia.*
Water colours; roy., 11¼ × 15¾ in.

Purchased, May, 1890, at the Percy sale. Formerly in Samuel Redgrave's collection, and described by Richard Redgrave in a letter to Dr. Percy as one of Francia's finest works.

FRANKLIN, J. (worked about 1830–1868). Painter; worked in London; painted historical subjects and landscapes; exhibited at the Royal Academy and elsewhere between 1830 and 1868.

1. Market-place, Douai. A market-place surrounded by high gabled houses, the foreground filled with peasants buying and selling at booths, and a man with a team of horses in the centre; beyond, in the middle of the place, a fountain under a lofty monument in the form of an arch. Signed and dated *Franklin*, 1834.
Pencil, with water colours on green-grey paper, heightened with white; roy., 10 × 14 in.

Purchased at the Percy sale, May, 1890.

FRANKS, Captain Frederick, R.N. (d. 1844). Amateur painter; father of Sir Augustus Wollaston Franks.

1. The Temple of Vesta, Rome.
Water colours; 10½ × 14 in.

2. View in the Campagna, Rome.
Water colours; 7⅛ × 10½ in.

3. S. Trinità de' Monti, Rome.
Sepia and water colours; 10½ × 14⅛ in.

4. Porta San Paolo, Rome, from outside, with the Pyramid of Cestius.
Water colours; 10½ × 14 in.

5. San Giovanni dei Fiorentini, Rome, from the Ferry. Dated 1842.
Water colours; 10½ × 14¼ in.

6. St. Peter's and Castle of St. Angelo, from the Tiber.
Water colour; 10½ × 14 in.

7. Ponte San Bartolomeo, Rome, from Ponte Sisto. Dated 1843.
Water colours; 10½ × 14⅛ in.

8. Cloaca Maxima, Rome.
Water colours; 6⅞ × 9¼ in.

9. View of St. Peter's and Rome, from without the Walls.
Water colours; 10¼ × 14⅜ in.

10. Villa and Pine Trees near Rome.
Sepia and pencil on grey paper, heightened with white; 10¼ × 14⅛ in.

11. Castel Uovo, Naples, and Vesuvius from the Sea.
Water colours; 10½ × 14 in.

12. The Bay of Naples, with the Island of Nisida.
Water colours; 7⅜ × 10⅜ in.

13. L' Immacolatella, Naples, and Vesuvius in the Distance.
Sepia and water colours; 7⅜ × 10¾ in.

14. Boats at Naples.
Water colours and body colours; 7 × 10½ in.

15. Lago d' Agnano and Solfatara.
Sepia and water colours; 7½ × 10⅝ in.

16. Chiaga and Bay of Naples.
Water colours; 10½ × 14 in.

17. Castel Uovo, Naples.
Water colours; 7 × 10½ in.

18. Entrance to the Blue Cave, Capri.
Water colours; 7⅜ × 10⅜ in.

19. The Temples at Pæstum. Signed *F. F.*
Water colours; 10½ × 14½ in.

20. Naples from the Vomero.
Water colours; 10½ × 14⅛ in.

21. Boats near Naples.
Water colours on grey paper heightened with white; 7 × 10⅜ in.

22. Street in Naples looking towards the Sea.
Water colours and body colours; 10 × 7¼ in.

These sketches, placed in a portfolio of Italian topography, were presented to the Museum February, 1877, and transferred from the Map Room September, 1880.

FREEMAN, Samuel (b. 1773, d. 1857). Engraver and draughtsman; worked chiefly in stipple; best known by his portraits; engraved a number of illustrations to Fisher's 'National Portrait Gallery,' Jones's 'National Gallery,' and other works.

1. Letitia Elizabeth Landon: after J. Wright. Half length in full face, smiling, in low green velvet dress. A vignette.
Water colour stipple; roy., 7⅝ × 6½ in.
Engraved in stipple by the artist.
Letitia Elizabeth Landon, famous in her day as "L. E. L.," was born in Chelsea, 1802; began early to write verse and reviews for the *Literary Gazette;* published several very popular volumes of poems from 1821 onwards; married, 1838, George Maclean, governor of Cape Coast Castle, where she died the same year, from taking poison.

Presented by J. Deffett Francis, Esq., October, 1866.

FROST, George (b. 1754, d. 1821), Landscape painter; born in Suffolk; worked at Ipswich and in the neighbourhood; an admirer and imitator of Gainsborough.

1. Crossing a Stream. Two men on horses, and a cow, crossing a stream which comes into the foreground; beyond, a road passing by trees l. and over a wooden bridge; a birch-tree in the r. foreground, and a spire in the distance. After, or in the manner of, Gainsborough's earlier pencil drawings.
   Pencil; roy., 7½ × 5⅞ in.

2. A Suffolk Landscape. View from a hill over undulating country, the hollow filled with woods; a tower on a round hill l., another rising among distant trees to the r.; a clump of trees in the r. foreground, and sheep on the slopes below.
   Pencil; roy., 6⅛ × 7½ in.

   Both purchased July, 1878.

FROST, William Edward, R.A. (b. 1810, d. 1877). Painter, etcher and lithographer; born at Wandsworth; studied at the Royal Academy; produced a great number of portraits, 1829–1843; obtained a prize in 1843 at the Westminster Hall competition for his "Una," and thenceforth devoted himself to subject-pictures, chiefly sylvan, idyllic, or bacchanalian; elected A.R.A. 1846; R.A. 1870.

1. Two on one mount, roy., viz.:—

   (*a*) Proserpine: Study for a Picture. Proserpine naked, kneeling with one knee on the grass, gathering a tall flower with one hand and putting a blossom in her hair with the other. A dark wood near behind her.
   Water colours, with pen outlines: 4½ × 2¾ in.

   (*b*) A Painter at Work. A young man in mediæval costume seated painting at a great canvas; an older man and a girl leaning on his chair behind him r. Signed *W. E F.*, and with *R.A.* in the opposite corner.
   Water colours, with pen outlines; 4¼ × 4⅞ in.

   Purchased October, 1879.

2. Una. Una sitting on a bank under trees surrounded by nymphs, who gaze upon her in wonder. An illustration to Spenser's 'Faerie Queene,' Book I., Canto VI., 18.

   'The wooddy nymphes, faire Hamadryades,
   Her to behold do thether run apace;
   And all the troupe of light-foot Naides
   Flock all about to see her lovely face:
   But when they vewed have her heavenly grace,
   They envy her in their malitious mind,
   And fly away, for feare of fowle disgrace:
   But all the Satyres scorne their woody kind,
   And henceforth nothing faire, but her, on earth they find.'

   Water colours and pen; roy., 7½ × 10 in.
   Study for the oil picture, exhibited at the Royal Academy 1847, and purchased by H.M. the Queen.

   Purchased October, 1881.

3. Study of a Girl. A girl in a low bodice and skirt, seen almost to the feet, seated looking r. over her l. shoulder; one arm raised over her head, the other by her side.
   Water colours and pen, on buff paper heightened with white; roy., 13⅞ × 9⅜ in.

4. A Nymph. A naked nymph, seated on drapery which falls over one knee, on a grassy bank, looking down to the l., with r. arm raised.
Water colours and body colours; arched at the top; roy., 6⅞ × 4⅜ in.

5. *Ob.* Italian Peasant and Cart. An Italian peasant in green waistcoat and crimson trousers, seated on a cart drawn by a white horse; house and trees behind.
Water colours on grey paper heightened with white; roy., 10¼ × 14⅝ in.

Rev. Study for a Picture, etc. Study for a composition of an Italian peasant family: a young mother reclining under a tree l. and caressing with one hand her child who sits on the knee of its grandmother. With five studies of heads, male and female, and a study of a girl in page's dress.
Body colours and pen, on grey paper, heightened with white.

6. Mother and Child; unfinished Study. A nude woman seated towards the r., her child standing r. with hands crossed on her shoulder. The upper part of the figure only finished.
Water colours and pen, over pencil; roy., 5 × 2⅞ in.

7. Portrait of a Girl. A young girl, with face framed in thick hair; half-length, in full face, the eyes looking r.
Water colours; roy., 6⅛ × 4⅜ in.

8. On the Goodwin Sands. A strip of sand, with a few figures on it, and a boat by the sea r., looking towards Deal and the South Foreland l. Signed *W. E. Frost, A.R.A.*
Water colours on grey paper, heightened with white; roy., 3½ × 6¾ in.
Nos. 3–8 were purchased, December, 1889.

FULLER, Isaac (b. 1606, d. 1672). Painter and etcher; studied in France under François Perrier; worked at Oxford, painting altar-pieces for Magdalen and Wadham Colleges, and in London, painting decorations for houses and inns; had considerable vogue as a portrait painter, and etched a number of plates. His own portrait, drawn by Vertue, is in the department.

1. Mythological Subject; probably a Design for a Ceiling. A nude male figure, seen from behind, attempting with one arm to drag a woman from where she is seated above him, and with the other warding off a blow with which she threatens him.
Pen and ink; roy., 9¼ × 4½ in.

2. Hercules the Archer. Hercules, clothed only in his lion skin, standing near a tree stump, and drawing his bow towards the r. There appears to be a half obliterated date 16. . . . at the bottom of the drawing.
Pen and ink; 4⅜ × 3⅜ in.
Both purchased, August, 1874.

FUSELI, Henry, R.A. (b. 1741, d. 1825). Painter and author; son of J. C. Fuessli; born and educated at Zurich; came to England 1763, and lived by literary work till 1767, when on Reynolds' advice he began to paint; spent eight years studying at Rome; contributed pictures to Boydell's Shakespeare Gallery; elected A.R.A. 1788, R.A. 1790, and Professor of Painting 1799; painted a series of pictures for a Milton Gallery, less successful than the violent and fantastic subjects of his own invention.

1. Illustration to 'Timon at Athens,' Act iv., Scene iii. Alcibiades l., with Phrynia and Timandra clinging to him, addressing Timon who sits within his cave in the background.
Pen and Indian-ink wash; roy., 8⅝ × 12¾ in.

2. ILLUSTRATION TO 'MACBETH,' ACT IV., SCENE I. The three witches r., surrounding Macbeth, who looks down on the apparition of an armed head rising l.
Pen and Indian-ink wash; roy., 9⅝ × 15⅛ in.
A picture of this subject was painted by Fuseli for the Shakespeare Gallery.

3. FORTUNE. A female figure floating with globe between her feet, a wand in one hand, and a cup and balls in the other.
Pen and ink sketch; roy., 9⅛ × 7⅜ in.

4. SIN AND DEATH. Death, a skeleton, seizing Sin in his embrace and pressing her mouth with a lipless kiss; an illustration to the lines in 'Paradise Lost,' book II.

'Me overtook, his mother, all dismayed
And in embraces forcible and foul,' etc.

Pencil; roy., 5⅞ × 8¼ in.

5. STUDY OF A YOUTH, PERHAPS AFTER VANDYCK. A youth in Vandyck costume, standing with one foot on a step, looking over his shoulder.
Pen and ink sketch; roy., 8⅛ × 3 in.

Nos 1-5 were purchased November, 1862.

6. EZZELIN BRACCIAFERRO MUSING OVER MEDUNA, SLAIN BY HIM FOR DISLOYALTY DURING HIS ABSENCE IN THE HOLY LAND. The warrior sits with head on hand at a table contemplating the body of his wife lying before him; on the table, l., a crucifix and hour-glass; a mirror behind. Dated *Zurich, Feb.*, '79.
Red chalk and pen with sepia wash; roy., 13¼ × 15⅞ in.
Study for a picture exhibited at the Royal Academy in 1780, engraved in mezzotint by J. R. Smith and in line by Holloway. The subject is of Fuseli's own invention.

Purchased March, 1892.

7. THE NIGHT MARE. A woman lying asleep on a bed with her head hanging down, and one hand clutching her dishevelled hair, while a goblin squats and grins upon her breast.
Black chalk on brown paper heightened with white; atl., 19 × 25⅝ in.
A favourite subject with Fuseli, who made several pictures of it, engraved in line by W. Raddon, and in stipple by T. Burne, and frequently caricatured.

Presented by Miss Julia Carrick-Moore, March, 1885.

8. THE DEATH OF BRUTUS; ILLUSTRATION TO JULIUS CAESAR, ACT V., SCENE V. Brutus runs upon the sword which Strato, averting his head, holds before him. Clitus and Dardanius stand behind, one looking on in horror, the other averting his face.
Black chalk; ant., 22 × 26½ in.

9. THE CAPTIVE. A naked man seated leaning backwards and chained by the foot; at the l. an old woman crouching. Between the legs of the man is a study on a much smaller scale of a nude male figure in profile.
Black chalk; ant., 21 × 25¾ in.

Nos. 8 and 9 were purchased May, 1856.

10. THE NIGHT HAG. She flies with level wings across a night sky from r. to l., grasping her hair with both hands and crying out. An illustration to 'Paradise Lost,' book II.

'The night hag, when called
In secret, riding through the air she comes
Lured by the smell of infant blood.'

Water colours with pen outlines; ant., 20 × 30⅜ in.
Fuseli painted a picture of this subject for the Milton Gallery.

11. PROMETHEUS RESCUED BY HERACLES. Prometheus prostrate, r., upon a rock with the eagle above him interrupted in his meal by the appearance of Heracles on the opposite crag, across a chasm. Inscribed 'Ὀργὶς Διὸς Κυων.
Indian ink and sepia wash with pen outlines; ant., 22¼ × 26⅜ in.

12. Album containing 96 compositions and studies made by Fuseli in Rome. Inscribed on first page, *Daniel J. Moore, Purchased at Mr. Windus' sale.* The subjects include 14 compositions from Shakespeare ('Hamlet,' 'Macbeth,' 'Merry Wives of Windsor,' 'Lear,' 'Henry VI,' 'King John,' 'Richard III.,' 'Coriolanus'), and a set of decorative designs for four plays ('The Tempest,' 'Macbeth,' 'Lear,' 'Twelfth Night'), containing several subjects from the respective plays; 2 from Milton ('Paradise Lost'); 4 from Dante ('Inferno'); 2 from Sophocles ('Œdipus Tyrannus,' 'Œdipus Coloneus'); 2 from Homer ('Iliad,' and 'Odyssey'); 3 from classical mythology ('Perseus and Andromeda,' 'Bellerophon,' 'Dædalus and Icarus'); 2 from the Bible ('Stoning of Stephen,' and 'Conversion of Saul'); 25 from sources not traced: 3 copies from figures by Michael Angelo on the ceiling of the Sistine Chapel; 1 from Edelinck's print after Leonardo's Battle of the Standard; 6 from the Antique; a caricature (smoking a modern picture into an 'Old Master'); two slight sketches for portraits, and a number of figure studies. Three of the drawings are dated, 1777 *da Fuzely, Roma;* One has the date *Roma, Jul.*, '74.
75 ff. Pen and ink; pen and monochrome wash; or pencil.

Nos. 10–12 were presented by Miss Julia Carrick Moore, March, 1885.

Attributed to Fuseli.

STUDIES FOR A PICTURE. The figure of a woman crouching towards the l., and looking over her shoulder; at the r. two figures embracing, perhaps Paolo and Francesca.
Pencil and black chalk; roy., 8½ × 8½ in.
This drawing has been attributed to Fuseli and to Cosway; probably it belongs to neither, but to some artist whom it would be difficult to name with certainty.

Acquired July, 1835.

GAINSBOROUGH, Thomas, R.A. (b. 1727, d. 1788). Painter; born at Sudbury, Suffolk; began very early to sketch and paint; at fourteen went to London, where he studied under Gravelot [*q.v.*], with Charles Grignion, who taught him etching, for fellow-pupil, and afterwards for three years under Hayman; worked at Ipswich, 1745–60, to which period belong his careful earlier landscapes; at Bath, 1760–74, sending portraits and landscapes to the Society of Artists and to the Royal Academy, of which he was a member from its foundation in 1768; in London, from 1774 till his death; the rival of Reynolds in portraiture, and the founder of the English School of Landscape.

[1–11.] Portrait and figure studies.

1. THE MUSIC PARTY. Two ladies and two gentlemen grouped l. at a harpsichord by candle-light; one of the ladies plays the harpsichord, the other stands behind singing; on the near side, one of the men, noticeably shorter than the standing lady, plays the violin; on the further side, the other leans with one hand on the harpsichord, and turns over for the lady.
Red chalk sketch, cut at the corners; roy., 9½ × 12⅝ in.

Possibly Gainsborough and his two daughters with a musical friend, who has been identified as George Frederick Abel; but Abel was a tall, portly person, and his instrument was the viol di gamba. This is probably Felice Giardini, the violinist, b. 1716, who played with immense success in England from 1744, till he took over the management of the opera, which ruined him. He afterwards went to Moscow, and died there 1796. In 1774 he bought a piano for Gainsborough, then at Bath, who painted a half-length portrait of him engraved by C. Tomkins. This drawing belongs doubtless to the Bath period of the painter's career.

Purchased July, 1889.

2. STUDY FOR PORTRAIT OF A LADY PLAYING THE HARP. Whole-length figure of a lady seated towards the l., playing the harp.
Black chalk sketch on rough drab paper, heightened with white; roy., 14⅝ × 10⅜ in.
Reproduced in W. Armstrong's 'Gainsborough,' 1898, p. 180, and there conjectured to be a first idea for the portrait of Lady Clarges. See below, No. 7.
Purchased October, 1890.

3. STUDY FOR PORTRAIT OF A LADY WITH A GUITAR. Whole length figure of a lady seated on a sofa, turned somewhat r., the head resting on the l. hand and looking l., the face in three-quarters; a guitar on the lap held by the r. hand; in the foreground l., a dog; behind, a curtain, and l. a window looking on a park.
Pencil sketch, slightly washed in parts with water colours; cut at the corners; roy., 13¼ × 10⅛ in.
Probably a study for the portrait of the artist's daughter, Mrs. Fischer.
Purchased June, 1894.

4. STUDY FOR PORTRAIT OF A LADY. Whole length figure of a lady standing towards the r., her face looking full, and her hands clasped before her holding a fan. Part of a stone balustrade and trees behind.
Pencil sketch; cut at the corners; roy., 14⅛ × 8¾ in.

5. STUDY FOR PORTRAIT OF A LADY. Whole length figure of a lady seated, partly towards the l., the face nearly full; hands clasped on lap.
Pencil sketch; cut at the corners; roy., 14 × 8⅛ in.

6. STUDY FOR PORTRAIT OF A LADY. Half length figure of a lady with high coiffure and cap seated towards the r., her arms crossed and leaning on a table before her; the face in three-quarters, eyes full.
Black chalk on stone-grey paper, heightened with white; cut at the corners; roy., 12¼ × 9¼ in.

7. STUDY FOR THE PORTRAIT OF LADY CLARGES. Three-quarter length, seated to the l., playing the harp, the face in three-quarters, looking l., with high coiffure. Behind the harp is seen a dog, which does not appear in the picture. The l. arm has been first drawn with the hand lower down, and then altered to its final position.
Black chalk on stone-grey paper, heightened with white; roy., 12⅝ × 10¼ in.
Reproduced in W. Armstrong's 'Gainsborough,' p. 176.
The picture, from which the dog was omitted, was sold at the Price sale, 1895, and at the Ruston sale, 1898, and belongs to Sir Charles Tennant, Bart. It is reproduced in the Price collection catalogue, and in Mrs. Bell's 'Gainsborough' (1897), p. 108.
Miss Shrine married Sir Thomas Clarges, Bart., who died 1783. Gainsborough also painted their daughter.
Nos. 4–7 were purchased July, 1895.

8. STUDY FOR PORTRAIT OF A LADY. Whole length, standing towards the l., the face in profile looking l.; broad sun-hat on head, a rose in r. hand, l. hand on hip; a garden walk suggested in the foreground.
Black chalk and stump on grey paper, heightened with white; imp., 18⅜ × 13 in.
Reproduced in the 'Portfolio,' September, 1894, p. 42, and in Armstrong's 'Gainsborough,' p. 184.
Purchased July, 1855.

9. STUDY FOR PORTRAIT OF THE DUCHESS OF DEVONSHIRE. Whole length, standing towards the l. in a landscape, with background of trees; in large hat over long curls, the face turned nearly full, arms folded.
Black chalk and stump on grey paper, heightened with white; imp., 19⅛ × 12¼ in.
Lithographed by R. J. Lane, and reproduced in Armstrong's 'Gainsborough,' p. 168.

Georgiana, daughter of Earl Spencer, born 1757, married the fifth Duke of Devonshire at seventeen, and became the acknowledged queen of society; she brought in a simple style of dress; was an eager partisan of Fox and the Whigs; wrote poems, one of which inspired Coleridge with an ode: delighted in wit and talent, and revered Dr. Johnson. She 'effaced all without being a beauty.' Died 1806. Gainsborough painted more than one portrait of the Duchess. The present study was made for a now lost picture. Another study, with the figure facing the other way, is in Mr. Salting's collection.

Purchased April, 1897. Formerly in the collection of the Earl of Warwick.

10. THE SKETCHER. A young man seated on a bank beneath a tree, facing r., a sketch-book on his knees, holding a round mirror in l. hand.
Pencil sketch; roy., 7⅞ × 5½ in.
Reproduced in the 'Portfolio,' September, 1894, p. 49.

Bequeathed by Richard Payne-Knight, Esq., 1824.

11. THE BOY IN THE CART. A boy lying in a cart which is moving away, his back against the side and one foot hanging out behind; a clump of trees overhanging the road l.; in the distance r., a church spire.
Pen and sepia and Indian-ink wash; roy., 7 × 8¾ in.

Purchased May, 1896.

[12–30.] Landscapes.

12. COAST SCENE WITH CATTLE. Two oxen, one lying down, one standing, on a flat meadow, with a tree r.; at a little distance the sea with fishing boats in a bay, beyond which cliffs are visible to the r., under a bank of cloud.
Oil colours varnished, on paper; roy., 8¾ × 12⅛ in.

13. LANDSCAPE WITH TRAVELLERS. A road from l. to r., with two figures on donkeys or mules coming towards the r., past a cottage among bushes l.; at the r., a woman sitting under a withered tree.
Monochrome sketch in oils on paper, varnished; roy., 8⅝ × 12⅜ in.

14. CATTLE AT A POOL. Three cattle on the margin of a rushy pool, two standing, the third lying on a sloping bank, crowned by a willow stump, at the r., in the distance l., a plain, and remote hills.
Oil sketch on paper, varnished; roy., 7½ × 9½ in.

15. ROAD NEAR BATH. A road curving l. down a slope into the foreground, where a pond at the r. lies beneath a grass bank and a willow; further up the road at the l., trees and cottage.
Monochrome sketch slightly tinted with water colours; roy., 2½ × 3½ in.
This little drawing is inscribed on the back *Mr. Gainsborough;* and Mr. Cracherode has added underneath, *Given me by Mr. Saml. Collins, miniature painter, who had it of Mr. Gainsborough.* Samuel Collins was working in Bath during the first year of Gainsborough's residence there, but removed to Dublin, 1763.

Nos. 12–15 were bequeathed by the Rev. C. M. Cracherode, 1799.

16. ROCKS AND TREES. A high mound with a rocky face on the further side of the road, with trees on either side of it. Inscribed *Gainsborough.*
Pen and sepia, Indian ink and indigo wash; roy., 8⅞ × 13 in.

Bequeathed by R. Payne-Knight, Esq., 1824.

17. A WOODLAND VALLEY. Two men on horseback, with a led horse behind and a dog, coming along a hollow to the l., between a high bank l. and a slope r., with feeding sheep under groups of trees. Signed *T. G.* on the margin, outside a border stamped in gold.
Charcoal and bistre wash; roy., 9⅞ × 12½ in.

18. A Pool among the Hills. A pool in the foreground lying among grassy slopes, crowned l. by a clump of trees, and with cattle by a willow stump r.; in the distance a high hill rising beyond thick woods. Signed *T. G.* on the margin, outside a border stamped in gold.
Charcoal and bistre wash; roy., 9⅞ × 12½ in.
The black outlines in these two drawings, as also in No. 19, were certainly produced by transference and not by direct touches. Probably, therefore, more than one copy of the design was produced at a time. The gilt border and signature on these two examples suggest that Gainsborough prepared them as presents for friends.

Nos. 17 and 18 were purchased August, 1859.

19. Travellers on the Road. Three women on horses, and a pack-horse, followed by a dog, coming into the foreground along a road past a bank and trees r.
Charcoal and bistre wash; roy., 7⅞ × 10⅜ in.

Purchased March, 1868.

20. The Woodcutter. A woodcutter leaning on a staff and talking to a woman who is seated on a heap of faggots towards the r, in a lane which comes winding past a cottage l.; trees and bushes on a bank behind the figures, and at the r. and l.
Pencil and Indian ink, and slight water-colour wash; roy., 8 × 9¾ in.

Purchased May, 1885, at the Cheney sale.

21. The Sketch. A lady seated sketching l. on the bank of a stream which flows into the r. foreground; beyond her, at the foot of a tree, a man seated and pointing out something in the meadows beyond the stream; at the r., on the other side of the stream, a birch tree.
Pencil; roy., 7½ × 6 in.

22. Peasants in a Wood. Two peasants leaning on a stack of logs r., and a girl sitting on the ground in front of them, by a young tree; a thicket and trees enclosing the glade, and a second stock of logs at the l.
Pencil; roy., 7½ × 6⅜ in.

Nos. 21–22 are examples of Gainsborough's early and somewhat formal landscapes with figures.

Both purchased March, 1868.

23. Two on one mount, roy., viz.:—

(*a*) Willows. A row of willows in full leaf near a gate; a withered stump at the r.
Pencil; 6 × 7¼ in.

(*b*) Pool and Trees. A pool enclosed by palings, beyond which are trees upon a bank.
Pencil; 5⅞ × 7⅜ in.

24. Two on one mount, roy., viz.:—

(*a*) A Lane. A man moving away down a lane bordered by pollard trees at the l.
Pencil; 6 × 7⅛ in.

(*b*) A Pond. A pond bordered by thick woods, with a fence in the l. foreground.
Pencil; 5⅞ × 7⅜ in.

25. Two on one mount, roy., viz.:—

(*a*) A Bend in a Road. A road coming past a single elm into the foreground, with felled trees by the bank l.; woods in the distance r.
Pencil; cut at the corners; 6 × 7⅜ in.

(*b*) A WAYSIDE COTTAGE. A cottage at a little distance, with a road coming beside it into the foreground, under an oak tree l. on a bank, beyond which are woods.
Pencil; 5⅞ × 7¾ in.

26. Two on one mount, roy., viz.:—

(*a*) STUDY OF A BEECH TREE. The branching stem of a beech, with the light glancing on its foliage and smooth bark.
Pencil; 6¼ × 5¾ in.

(*b*) A LANE IN A WOOD. A lane through a wood, with a figure moving away l., and another driving two cows to the r.
Pencil, heightened with white (now gone black); 7½ × 6⅛ in.

27. Seven on one mount, roy., viz:—

(*a*) TWILIGHT LANDSCAPE. Two figures on horseback coming along a road; a tree r.
Black chalk on grey paper, heightened with white (now gone black); 2 × 2⅝ in.

(*b*) SHEPHERD AND FLOCK. A shepherd with his flock on a moonlit plain.
Black chalk on blueish paper, heightened with white; 2¾ × 3 in.

(*c*) A POOL. A figure standing by the side of a pool.
Black chalk on blueish paper, heightened with white; 2⅞ × 3½ in.

(*d*) A WATERING-PLACE. Cattle descending a woody slope from the l. toward a river or pond.
Black chalk on blueish paper, heightened with white; 2⅞ × 3⅛ in.

(*e*) A BANK AND TREES. A high bank of broken ground, with trees and bushes.
Black chalk on blueish paper, heightened with white; 2¾ × 3⅛ in.

(*f*) THE MARKET WAGGON. A cart with several figures in it, moving away towards a house r.; a tree l.
Black chalk on blueish paper, heightened with white; 2¾ × 3⅛ in.

(*g*) TRAVELLERS. Two figures on horseback, followed by one on foot, moving r., along a moonlit road.
These small sketches are probably some of those made for the series of small landscapes on glass, painted in imitation of De Loutherbourg's 'Eidophusikon.'

Nos. 23–27 were bequeathed by R. Payne Knight, Esq., 1824.

28. TREES AND RIVER. A river flowing into the foreground, with trees on either side; a church tower in the distance.
Pencil sketch; roy., 7 × 8⅝ in.

Presented by J. Deffett Francis, Esq., April, 1878.

29. A ROADSIDE INN. A half-ruinous-looking old inn at a little distance l.; two saddled horses standing on a road r., and a man talking to a woman and child between them and the inn.
Oil colours on paper, varnished; 8½ × 11⅝ in.

30. LANDSCAPE STUDY. A very slight sketch of a distant tower seen between trees r. and a hill l.
Pencil; 2¾ × 4½ in.

Nos. 29 and 30 inserted in the interleaved copy of Edwards' 'Anecdotes of Painters,' presented by J. H. Anderdon, Esq., November, 1867.

31. ALBUM containing landscape sketches, all, except the last, in pencil.

(1) (*a*) A ROAD, with a cottage hidden in trees.

(*b*) A HEDGEROW.

(2) (*a*) A COTTAGE AND FIR TREES.

(*b*) A VILLAGE STREET UNDER A HILL.

(3) (*a*) A FOOT-BRIDGE crossing a stream in a wooded meadow; with a figure in the foreground.

(*b*) A RIVER-SIDE, with a leaning tree.

(4) (*a*) A CLUMP OF TREES on a park slope.

(*b*) RUINS AMONG TREES on a gentle hill.

(5) (*a*) STUDY OF A TREE.

(*b*) A LEAFY HEDGEROW.

(6) (*a*) A ROAD winding among trees.

(*b*) A MOSSY BANK with a tree above.

(7) (*a*) TREES IN A DINGLE.

(*b*) A COPSE AND STILE with hill slopes beyond.

(8) (*a*) A LADY'S HEAD in r. profile.

(*b*) A YOUNG COUNTRY GIRL seated with a basket on her arm.

(9) (*a*) TREES ON A BANK, round which comes a road.

(*b*) AN UPLAND ROAD and scattered trees.

(10) (*a*) A HIGH, WOODED HILL with a town on a nearer height and a waggon descending a valley l.

(*b*) A QUARRY overhung with bushes, and a path climbing the hill l.

(11) (*a*) A ROUGH SLOPE crowned with thicket.

(*b*) A MOSSY BANK with bushes above.

(12) (*a*) A FARMYARD AND POND.

(*b*) FARM BUILDINGS WITH A MAN RIDING.

(13) (*a*) A BRIDGE over a river among meadows.

(*b*) A BRIDGE OVER A STREAM.

(14) (*a*) RUINS ON A HILL seen from a valley with trees r.

(*b*) BROKEN GROUND AND BUSHES.

(15) (*a*) STUDY FOR A FOREGROUND; a bank with weeds and thistle.

(*b*) A WOODY LANDSCAPE.

(16) (*a*) TOWERS OF A CHURCH AND CASTLE rising beyond woods.

(*b*) STUDY OF AN ELM AND OTHER TREES.

(17) (*a*) A STREAM IN A VALLEY, with a house among trees.

(*b*) AN OLD TREE BY THE WAYSIDE, with a figure resting by it.

(18) (*a*) BROKEN GROUND and a cottage with trees.

(*b*) A GATE ACROSS a road and a church tower in a woody hollow.

(19) (*a*) CATTLE WATERING at a pool among trees.

(*b*) A THATCHED BARN with trees.

(20) (*a*) STUDY OF AN EVERGREEN TREE.

(*b*) STUDY OF AN ASH.

(21) (*a*) A WILLOW-BORDERED STREAM with two foot-bridges.

(*b*) SLOPING FIELDS, with a hedgerow in a hollow.

(22) (*a*) A MAID MILKING COWS BY A HEDGE.

(*b*) A WILLOW AND BEECH ABOVE A STILE.

(23) (*a*) A STUDY OF A RAM.

(*b*) STUDY OF A COW.

(24) (*a*) A DONKEY'S HEAD.

(*b*) A SEPULCHRAL URN.

(*c*) A MAN ON A PONY with a basket.

Nos. (1)–(24) (*b*) were bequeathed by Richard Payne-Knight, Esq., 1824.

(25) LANDSCAPE WITH FIGURES. A meadow, with a group towards the l. sitting under an old tree at the edge of a copse; cattle r.
Indian ink and charcoal on grey paper heightened with white. (Much spotted).

Nos. (24) (*c*) and (25) were bequeathed by the Rev. C. M. Cracherode, 1799.

Drawings in imitation of Gainsborough.

PORTRAIT OF A BOY. Whole length figure of a boy standing, full face, r. hand on a sword, l. hand holding hat.
Pen sketch, washed with water colours; roy., 5⅞ × 3¾ in.
A reminiscence of Gainsborough's 'Blue Boy,' drawn in a manner closely resembling that of Sir William Beechey, and very possibly by him.

Presented by J. Deffett Francis, Esq., March, 1879.

LANDSCAPE WITH A CHURCH. A hollow road winding from the foreground to the r., with high tree-crowned banks r. and l., between which is a view of a church with square tower and hills in the distance; at the bend of the road, two figures and a cow.
Black chalk on grey paper, heightened with white; roy., 10⅜ × 14½ in.
An imitation of Gainsborough's landscapes, perhaps by Sir George Beaumont.

Presented by J. Deffett Francis, Esq., December, 1874.

GANDON, James, the younger (b. about 1773). Draughtsman; born in London; son of James Gandon, the architect, who worked chiefly in Ireland.

1. KIRKSTALL ABBEY. View of the ruined abbey from a short distance outside the West front; the façade rising in sunshine against a sky of thunder-clouds and rain; in the foreground a peasant standing, near two oxen, directing a lady and gentleman who are moving towards the ruin.
Indian ink and water-colour tint; roy., 14¼ × 13 in.

Purchased November, 1885.

GANDY, John Peter, afterwards **DEERING, R.A.** (b. 1787, d. 1850). Architect; brother of Joseph and Michael Gandy; studied at the Royal Academy; worked for the Dilettanti Society in Greece, 1811–13; published with Sir W. Gell 'Pompeiana,' a standard work on Pompeii; designed Exeter Hall and other buildings;

elected A.R.A. 1826; R.A. 1838; took the name of Deering 1827, owing to the bequest of an estate, to which he devoted most of his later life.

[1-13.] Drawings from the reliefs of the temple of Apollo at Phigaleia, now in the British Museum. The drawings were made at Zante, where the marbles were sold; and as all the fragments had not been finally put together, the reliefs as here given are sometimes less complete than in the drawings by Henry Corbould from the same reliefs, which are described in this catalogue under H. Corbould, No. 5, and were engraved in 'Ancient Marbles in the British Museum,' Part IV. The Museum catalogue numbers of the reliefs are added to identify each subject.

1. Two on one mount, roy., viz.:—

   (*a*) *Ob.* COMBAT BETWEEN LAPITHS AND CENTAURS. Catalogue No. 521. Signed *P. Gandy.*
   Pencil; 5⅛ × 9⅝ in.

   Rev. GREEK ANTHEMION ORNAMENT.
   Pencil.

   (*b*) COMBAT OF GREEKS AND AMAZONS. Catalogue No. 520. Signed *P. Gandy.*
   Pencil; 5⅛ × 9⅝ in.

2. A CENTAUR ATTACKING A WOMAN AND CHILD, AND A CENTAUR OVERPOWERING A LAPITH. At the l. a female figure, really belonging to the r. portion of the relief described below No. 5 (*a*) (*Ob.*). Catalogue No. 522. Signed *P. Gandy.*
   Pencil; roy., 5¼ × 13⅜ in.

3. Two on one mount, roy., viz.:—

   (*a*) APOLLO AND ARTEMIS IN A CHARIOT DRAWN BY STAGS. Catalogue No. 523. Signed *P. Gandy.*
   Pencil; 5⅛ × 9 in.

   (*b*) COMBAT BETWEEN CENTAURS AND LAPITHS. Catalogue No. 526. Signed *P. Gandy.*
   Pencil; 5⅛ × 9¾ in.

4. Two on one mount, roy., viz.:—

   (*a*) A COMBAT BETWEEN CENTAURS AND LAPITHS. Catalogue No. 529. Signed *P. Gandy*, and inscribed under the chief figure *Theseus.*
   Pencil; 5¼ × 9¾ in.

   (*b*) THESEUS RESCUING TWO WOMEN FROM A CENTAUR. Catalogue No. 524. Signed *P. Gandy.*
   Pencil; 5⅛ × 9¾ in.

5. Two on one mount, roy., viz.:—

   (*a*) *Ob.* COMBAT BETWEEN CENTAURS AND LAPITHS. Catalogue No. 530. Signed *P. Gandy.*
   Pencil; 5 × 9⅝ in.

   Rev. VIEW OF CORINTH. The remains of a temple, surrounded by modern houses, and the heights of Acro-Corinth behind.
   Pencil.

   (*b*) *Ob.* COMBAT BETWEEN CENTAURS AND LAPITHS. Catalogue No. 525. Signed *P. Gandy.*
   Pencil; 5 × 9⅝ in.

   Rev. VIEW OF ELEUSIS. Houses and tower l., hill r., continued above in the range of Mt. Kerata; *Cf.* a similar view in 'Gell's Antiquities of Attica,' Plate V. Gell was Gandy's companion.

6. Two on one mount, roy., viz.:—

   (*a*) COMBAT BETWEEN CENTAURS AND LAPITHS. Catalogue No. 527. Signed *P. Gandy.*
   Pencil; 5⅛ × 9½ in.

(*b*) COMBAT BETWEEN CENTAURS AND LAPITHS. Catalogue No. 528. Signed *P. Gandy.*
Pencil; 5⅛ × 9⅞ in.

7. Two on one mount, roy., viz.:—

(*a*) *Ob.* COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 532. Signed *P. Gandy.*
Pencil; 5⅛ × 9⅝ in.

Rev. VIEW OF CORINTH. Almost the same view as No. 5 (*a*) (*Rev.*).
Pencil.

(*b*) VARIOUS FRAGMENTS FROM THE RELIEFS. A torso, a head and body of a Greek, a leg, a foot, etc. Catalogue Nos. 510, 512, 513, 519, 543, 544. With a plan inscribed *Plan of Room in which the Marbles are arranged at Zante.*
Pencil; 5⅞ × 9¾ in.

8. Two on one mount, roy., viz.:—

(*a*) COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 529. Signed *P. Gandy.*
Pencil; 5⅛ × 9¾ in.

(*b*) COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 533. Signed *P. Gandy.*
Pencil; 5⅛ × 9¾ in.

9. Two on one mount, roy., viz.:—

(*a*) COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 536. Signed *P. Gandy.*
Pencil; 5⅛ × 9⅝ in.

(*b*) COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 540. Signed *P. Gandy.*
Pencil; 5⅛ × 9⅝ in.

10. Two on one mount, roy., viz.:—

(*a*) *Ob.* COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 538. Signed *P. Gandy.*
Pencil; 5⅛ × 9⅝ in.

Rev. VIEW OF CORINTH. View from a point more distant than that from which No. 7 (*a*) (*Rev.*) is taken, and more to the r.
Pencil.

(*b*) COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 534. Signed *P. Gandy.*
Pencil; 5⅛ × 9⅛ in.

11. Two on one mount, roy., viz:—

(*a*) COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 537. Signed *John P. Gandy.*
Pencil, 5⅛ × 9⅛ in.

(*b*) COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 531. Signed *P. Gandy.*
Pencil, 5⅛ × 9⅛ in.

12. COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 541. Signed *P. Gandy.*
Pencil; roy., 5⅛ × 14 in.

13. Two on one mount, roy., viz:—

(*a*) COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 542. Signed *P. Gandy.*
Pencil, 5⅛ × 9⅛ in.

(*b*) COMBAT BETWEEN GREEKS AND AMAZONS. Catalogue No. 535. Signed *P. Gandy.*
Pencil, 5⅛ × 9⅝ in.
All presented by the Dilettanti Society, March, 1885.

GANTZ, John (worked about 1810–1820). Water-colour painter; known by his views in India, though it is doubtful if he ever worked there, and may only have made the views from sketches by other hands.

1. HILL FORT OF GUTTI, MADRAS PRESIDENCY; THOMAS MUNRO RECEIVING INHABITANTS. Under a tent in the foreground Munro stands, with two English officers, surrounded by Indian chiefs, and receives one of the natives who prostrates himself outside the tent; at the l., servants holding horses near a banyan tree; at the r., an elephant near a cluster of palms, with fortified hills closing the view. Signed *John Gantz, delt.*
Pen, with Indian ink and sepia wash; roy., 7⅝ × 10¼ in.
Sir Thomas Munro, b. 1761, went to India as a servant of the East India Company, worked chiefly in Madras; was in England 1807–1814, when he returned to Madras on a special commission for revising the judicial system and police department. Probably the scene here represented occurred during the carrying out of the reforms by which the powers of native local officials were much extended, and the drawing may be dated about 1815. Munro was afterwards governor of Madras.
Purchased October, 1872.

2. TEMPLE NEAR MAHABALIPOORAM, INDIA. A temple, through the roof and wall of which a tree has grown, rising near the foreground, beyond a bank that slopes from the r.; around and beyond the temple a plain, covered with bushes and palms, stretching under a cloudy sky to distant hills.
Water colours and Indian ink; imp., 13⅛ × 17¼ in.

3. THE MUNTAPOM, NEAR MAHABALIPOORAM. A half-ruined building with bushes growing on its walls, partly seen in shadow at the l.; a little further off, and more to the r., a pagoda supported on four tall pillars; two native women, with pitchers, approaching from a gate in the wall beyond, over which appears thick jungle.
Water colours and Indian ink; imp., 13¼ × 17¼ in.
Nos. 2 and 3 were purchased July, 1878.

4. TEMPLE AT MAHABALIPOORAM. A rocky valley, filled with thick woods; at the r. a sheer face of rock casting a shadow over the foreground, where two natives stand talking among scattered boulders and bushes; beyond the dense woods in the hollow rise sheer cliffs in sunshine with a ruined temple at the edge of them.
Water colours and Indian ink; imp., 13⅛ × 17⅛ in.
Purchased June, 1879.

GARDINER, William Nelson (b. 1766, d. 1814). Engraver, painter and bookseller; born at Dublin, worked in London as portrait painter, scene painter, and with more success as an engraver in Bartolozzi's manner; afterwards became a bookseller; committed suicide.

1. PORTRAIT OF ROBERT SHIRLEY; AFTER VANDYCK. Whole length in Persian dress, standing before a curtain; the face full.
Water colours and body colours, highly finished; roy., 13¼ × 9⅝ in.

2. PORTRAIT OF TERESIA SHIRLEY; AFTER VANDYCK. Whole length, seated towards the l. on cushions in Persian dress; the face in three-quarters, eyes full; a landscape with buildings behind r., curtain l.
Water colours and body colours, highly finished; roy., 12 × 9⅛ in.

Robert Shirley, called Sir Robert Shirley, b. about 1581, entered the service of the Shah of Persia 1599; married Teresia, a Circassian of noble birth, with whom he twice visited Italy, Spain, and England as Persian envoy; died 1628 in Persia. Vandyck painted him and his wife at Rome, 1622. The pictures are at Petworth.

Nos. 1 and 2 were purchased April, 1860.

3. VIEW OF ST. PAUL'S FROM SOUTHWARK. View of St. Paul's across the river from a road leading to the river bank; at the l. a coach stopping under a row of willows by some sheds; at the r. a row of houses, with a man and woman walking past them; in the centre, at the end of the road, a toll house and gate, and a chaise going down to the river.
Body colours; oval; roy., 6⅜ × 7⅝ in.
Purchased May, 1890, at the Percy sale.

GASCAR, Henri (b. 1635, d. 1701). Portrait painter; born at Paris, came to England about 1674, was patronized by the Duchess of Portsmouth and for a few years enjoyed immense vogue; returned to Paris 1680, and died at Rome. Some of the earliest mezzotints are after his portraits.

1. CUPID HOLDING A DOVE. Half length figure of Cupid holding in his hands a dove which tries to escape. A dark background of trees.
Oils on paper; roy., 4⅜ × 3½ in.
Purchased June, 1881.

GAYWOOD, Richard (worked about 1650–1680). Etcher, engraver and draughtsman; pupil of Hollar, in whose style he worked; produced many portraits and frontispieces to books; engraved a number of plates of birds and animals after his friend Francis Barlow.

1. PORTRAIT OF JOHN BROWNE, MAKER OF MATHEMATICAL INSTRUMENTS. Whole length figure of Browne, standing with his hat on in an archway, ornamented above by garlands; he holds a compass in one hand and square in the other; prisms on the ground and on a table by him.
Indian ink; roy., 4½ × 2⅝ in.
Etched by the artist. The etching is mounted with the drawing.

2. DESIGN FOR THE FRONTISPIECE OF A BOOK. A panel, left blank for the title, surrounded by compartments, two on each side, and one below; at the top a globe in a niche ornamented with garlands; at the l., Asia and America, at the r., Europe and Africa, each in a compartment, and represented by female figures, attended by animals, typical of the four continents, the elephant, camel, horse, and lion; below, a rhinoceros and elephant in a landscape with a palm tree.
Indian ink; roy., 9⅜ × 5⅞ in.
Purchased May, 1890, at the Percy sale.

GEDDES, Andrew, A.R.A. (b. 1783, d. 1844). Painter and etcher; born and educated in Edinburgh, came to London 1806, and studied at the Royal Academy; worked at Edinburgh for a few years from 1810, but finally settled in London; elected A.R.A. 1832; painted subject pictures and excellent portraits, but is better known by his fine etchings and dry points.

1. PORTRAIT OF PIETER DE LAER: AFTER THAT ARTIST. Head and shoulders, in full face. Inscribed *P. de Laer. From the picture in the Florentine Gallery*, and signed with monogram.
Black and red chalks, and stump, on drab paper, heightened with white; roy., 10⅜ × 7⅜ in.
Purchased August, 1836, with the Sheepshanks Collection.

2. Mountain Landscape. View from a hill, sloping from the r. to a copse l., of a group of mountains, with lakes at their feet, the nearest and lowest crowned by a castle tower.
Water colours over Indian ink; roy., 5⅝ × 9 in.

Purchased June, 1869.

GEIKIE, Walter (b. 1795, d. 1837). Painter, draughtsman and etcher; born in Edinburgh; deaf and dumb almost from his birth; pupil of Patrick Gibson, exhibited at the Royal Scottish Academy from 1827, chiefly landscape with figures, but is best known by his spirited and humorous sketches and etchings of daily life in the Lowlands; elected A.R.S.A. 1831, R.S.A. 1834.

1. Two on one mount, roy., viz.:—

(*a*) A Village Fight. A free fight on a village green, one party falling with sticks and brooms on the other party, most of whom are fleeing r.; behind l. a row of cottages from which children are issuing excitedly; r. the village church. Signed *Wr. Geikie*, and inscribed on lower margin *Fight ƒ' 'pebles to the play.'*
Pen and Indian-ink wash; 4⅞ × 7¼ in.

(*b*) Fair-day Morning. A road crowded with travellers moving away, some in carriages, some on horseback, others on foot; in the foreground a man riding past a pond r., behind which is a cottage; at the l. a couple in a chaise, followed by a cripple and his wife; trees and hills beyond. Signed *Wr. Geikie*, and inscribed *Fair-day Morning.*
Indian-ink wash and pen; 5¼ × 7⅜ in.

2. Two on one mount, roy., viz.:—

(*a*) A Visit. A stout little man standing l. at the door of his thatched cottage and talking to two men, one with a plaid over his shoulder. Signed *W. Geikie.*
Indian-ink wash and pen; 4 × 3¼ in.

(*b*) Rival Artists. Three artists in a fit of laughter at a window, one of them holding palette and brushes, and pointing out to the other two a poor painter opposite working at a picture, surrounded by his wife and children. Signed *W. Geikie.*
Indian-ink wash and pen; 6⅜ × 5⅜ in.

3. Three on one mount, roy., viz.:—

(*a*) Mending a Shoe. An old man sitting on a bench outside a house, mending one of his shoes with a hammer.
Indian-ink wash and pen; 3⅜ × 2½ in.

(*b*) Reading the Paper. An old man with spectacles in an armchair reading the paper by a small window. Signed *W. Geikie.*
Indian-ink wash and pen; 3¼ × 2½ in.

(*c*) The Fiddler. Two boys with hoops, listening to a fiddler, behind whom l. a woman lifts her stick to beat a dog for howling at the fiddle. Signed *W. Geikie.*
Indian-ink wash and pen; 4⅞ × 6 in.

4. Two on one mount, roy., viz.:—

(*a*) Scene in Edinburgh. View down a street with a fountain round which groups are gathered toward the r.; a squad of militia coming down the street, and a group of old gentlemen talking on the pavement l. Signed *W. Geikie.*
Indian-ink wash and pen; 5¾ × 6⅞ in.

(*b*) THE WIFE OF AUCHTERMUCHTY. Interior of a one-roomed cottage, with cow, calf, and pig in the background, and chickens about the floor; on the r. a bed with two naked children looking at a pot on the fire which has boiled over and scalded a third child and a dog; at the l. the husband cries out through the door to his wife, who is driving a plough in the field. Signed *W. Geikie.*
Indian-ink wash and pen; 5¾ × 7¾ in.

5. Three on one mount, roy., viz.:—

(*a*) THE TWA CUMMERS. Two old women gossiping together at the fireside. Inscribed *The twa Cummers*, and signed *W. Geikie.*
Indian-ink wash and pen; 3½ × 3½ in.

(*b*) ST. FRANCIS AND DUNBAR. St. Francis appearing to Dunbar, the Scottish poet, as he lies in bed, and offering him the friar's habit, which he refuses. An illustration to Dunbar's 'Visitation of St. Francis.' The poet belonged in his youth to the friars, but left them.
Indian-ink wash and pen; 3⅜ × 4 in.

(*c*) THE SUPPER. A father and mother and five children in a garret gathered round a small basin of porridge on a stool. Signed *W. Geikie.*
Indian-ink wash and pen; 3¼ × 3⅞ in.

All purchased June, 1857.

GELL, Sir William (b. 1777, d. 1836). Classical archæologist; born in Derbyshire and educated at Cambridge; studied at the Royal Academy; visited the Troad 1801, and published, 1804, 'The Topography of Troy,' a volume followed by others on Ithaca, Greece, and the Morea; sent out to Greece and the Levant, 1811, by the Dilettanti Society; in Italy from 1820 till his death, publishing works on Pompeii and on the topography of Rome during this period.

The following large collection of topographical drawings was left by Gell to his friend the Hon. Keppel Craven, who bequeathed them to the Museum. The views are inscribed in nearly all cases with memoranda indicating landmarks and ancient sites. Gell's spelling of modern names, though intentionally not always consistent, has been retained.

1. SKETCH-BOOK, containing views in Peloponnesus. 9½ × 13½ in.

(1) NAVARINO: MODERN ENTRY OF THE PORT.
Indian ink and water colours.

(2) (*a*) ENTRY OF THE PORT OF NAVARINO.
Water colours.

(*b*) FIRST SIGHT OF ARCADIA FROM THE SOUTH.
Pen and ink.

(3) (*a*) NAVARINO VECCHIO AND SPHACTERIA.
Pencil and pen.

(*b*) SITE OF PHIGALEIA.
Pencil.

(4) NEOKASTRO, FROM THE SEA.
Water colours.

(5) (*a*) (*b*) SPHACTERIA AND THE COAST FROM OLD NAVARINO TO THE SAPIENZA ISLES. Panoramic view, in two sections.
Pencil.

(6) GLEN OF THE NEDA, PAUTITZA (NEAR THE ANCIENT PHIGALEIA), ARCADIA.
Pen and ink.

(7) FIRST VIEW OF THE TEMPLE OF APOLLO AT PHIGALEIA.
Pen and monochrome wash.

(8) GATE OF PHIGALEIA.
Pen and pencil.

(9) (*a*) STYMPHALUS.
Pen and ink.

(*b*) RUINS OF MANTINEIA.
Pen and water colours.

(10) PLAIN OF ORCHOMENOS. From Lebidi.
Pencil.

(11) PLAIN OF PHENEOS.
Pencil.

(12) PLAIN OF ORCHOMENOS. From the north.
Pen and pencil.

(13) STYMPHALUS.
Pencil.

(14) STYMPHALUS; another view.
Pen and pencil.

(15) LAKE OF STYMPHALUS or Zaracca.
Pen and pencil.

[(16)–(19).] Drawings for plates to Gell's 'Itinerary of Greece.'

(16) SECTION AND PLAN OF THE TREASURY OF ATREUS AT MYCENÆ. For plate IV.
Pen and Indian-ink wash.

(17) DRAWINGS OF REMAINS AT LARISSA AND MYCENÆ. For plate VII.
Pen and ink; or pen and Indian-ink wash.

(18) GATE OF THE LIONS, MYCENÆ. For plate X.
Pen and Indian-ink wash.

(19) PLAN OF TIRYNS. For plate XV.
Pen and Indian-ink wash.

(20) THE PLAIN OF TROY. For the 'Devonshire Virgil.'
Pen and pencil.

2. SKETCH-BOOK, containing views in Peloponnesus, Attica, Bœotia, Thessaly. 9¼ × 14⅝ in.

(1) THEATRE, MEGALOPOLIS.
Pen and ink.

(2) THEATRE, MEGALOPOLIS.
Pen and ink.

(3) MOUNTAINS NEAR MEGALOPOLIS, with the junction of the Alpheus and Hellisson.
Pen and ink.

(4) PLAIN OF MESSENIA FROM A HILL NEAR SCALA.
Pen and sepia wash.

(5) PLAIN NORTH OF SCALA, FROM A HILL 700 YARDS DISTANT FROM THE TOWN.
Pen and ink.

(6) GULF OF CORONE FROM CALAMATA.
Pen and sepia wash.

(7) KIOSK AT ECHINOS.
Pen and water-colour wash.

(8) (*a*) VIEW FROM THE GALLERY OF THE BEY'S CASTLE AT KITRIES.
Pen and ink.

(*b*) VIEW OF KITRIES.
Pen and water-colour wash.

(9) KITRIES; another view.
Pen and ink.

(10) ITHOME FROM SCALA.
Pen and ink.

(11) VIEW FROM LONTARI OF THE PLAIN OF MEGALOPOLIS.
Pen and Indian-ink wash.

(12) MISTRA.
Pen and ink.

(13) Macrinitza, Portaria and Mt. Pelion.
Pen and some sepia wash.

(14) View from Sparta, with Mistra and the Taygetus Range.
Pen and some sepia wash.

(15) A Ruin at Sparta.
Pen and Indian-ink wash.

(16) View from Agia Kuriaki, between Amyclæ and Sparta, showing the Course of the Eurotas.
Pen and Indian-ink wash.

(17) Temple in Sparta, from the west.
Pen and Indian-ink wash.

(18) Theatre of Sparta, from the west.
Pen and ink, partly tinted.

(19) Sparta and Taygetus.
Pen with some water-colour wash.

(20) The Eurotas Valley with the Site of Sparta.
Pen and Indian-ink wash.

(21) Phylæ, Attica.
Pen and some sepia wash.

(22) Phylæ as seen on the Road from Thebes.
Water colours.

(23) Phylæ with the Sea in the distance.
Pen and Indian-ink wash.

(24) Pass of Kako Shalesi, with Parnassus in the distance.
Pen and Indian-ink wash.

(25) Panorama of Thebes and Neighbourhood, with Cithæron at the l.
Pen and ink.

(26) Thebes.
Pen and Indian-ink wash.

(27) Cadmæa.
Pen and Indian-ink wash.

(28) Lake Licharis.
Pen and Indian-ink wash.

(29) Lake Copais from Kardizza.
Pen and some Indian-ink wash.

(30) Lake Copais, from a point higher than that of the preceding view.
Pen partly washed with Indian Ink.

(31) Plain of Talanta, with Eubœa seen across the channel at the l.
Pen and ink.

(32) From Molo.
Pen and ink.

(33) Thermopylæ from the fort.
Pen partly washed with Indian ink

(34) Thermopylæ from a hill near Molo.
Pen and ink.

(35) Thermopylæ from a hill above the Khan.
Pen and ink.

(36) The Pass of Thermopylæ, looking north.
Pen partly washed with Indian ink.

(37) Pherσala (Pharsalia).
Pen and ink.

(38) View from Zeitun, with Mt. Katavothra.
Pen and ink.

(39) View near Echinos, looking south-west across the Gulf of Lamia.
Pen and ink.

(40) (*a*) View from Raches.
Pen and ink.

(*b*) Lake Taukli.
Pen and ink.

(41) View from Larissa, looking south.
Pen and Indian-ink wash.

(42) The Gulf of Volo.
Pen and Indian-ink wash.

(43) Volo, looking towards Mt. Pelion.
Pen and ink.

(44) Gulf of Volo, from Iolcos.
Pen, partly washed with Indian ink.

(45) Velestino.
Pen, partly washed with Indian ink.

(46) Olympus and the entrance of the Vale of Tempe.
Pen and ink.

(47) Plain between Tempe and the Sea.
Pen, partly washed with Indian ink.

(48) Entrance into the Defile of Tempe, from the banks of the Peneus.
Pencil.

(49) Tempe.
Pen and ink.

(50) Tempe; another view.
Pen and ink.

(51) View in Ossa, near Tempe.
Pen and ink.

(52) Tempe; another view.
Pen and ink.

(53) Chæronea.
Pen and ink.

(54) Tempe.
Pen and Indian-ink wash.

(55) Elatea and Daulis, from ruined temple at Kranea.
Pen and water-colour wash.

(56) Baba and the Valley of the Peneus.
Pen and ink.

(57) Chæronea.
Pen and ink.

(58) Thaumaco in Thessaly.
Pen partly washed with Indian ink.

(59) Velizza.
Pen partly washed with Indian ink.

(60) Plain of Dryopia, looking towards the Parnassus range.
Pen and ink.

(61) Pass to Salona (Amphissa) between Parnassus and Pindus.
Pen and ink.

(62) Tower at Velizza.
Indian ink and pencil.

(63) Mariolates.
Pen and ink.

(64) Velizza.
Pen and ink.

(65) LEDON.
Pen and ink.

3. SKETCH-BOOK containing views in Arcadia, Elis, Delphi, etc. 9 × 18 in.

(1) VIEW FROM GORTYS, of the ravines of the river Gortys.
Pen and ink.

(2) SCHISTE. A long view of Mt. Parnassus and Mt. Cirphis, with a glimpse of Lake Copais through the defile between them.
Pen and ink.

(3) THE CORYCIAN CAVE.
Indian ink, sepia and pen.

(4) NEAR KARITENA, with a view of Gortys.
Sepia wash and pen.

(5) CRISSA; view near Delphi.
Pen and ink.

(6) BASSÆ; and the temple of Phigaleia.
Pen and ink.

(7) VIEW NEAR DELPHI: mountains seen from a valley.
Pen and ink.

(8) GATE OF GORTYS.
Pen and ink.

(9) DELPHI FROM THE GAP.
Pen and pencil.

(10) 'OUTLINE OF KARITENA IN DODWELL'S CAMERA OBSCURA.'
Pen and pencil.
Edward Dodwell was Gell's companion.

(11) VIEW OF THE GULF OF PATRAS FROM PALAIO ACHAIA, with the site of an ancient city at the r.
Pen and ink.

(12) TEICHOS; view looking W. towards the sea and Cephalonia.
Pen and ink partly washed with indigo.

(13) (*a*) VIEW FROM NEAR THE SITE OF ELIS, looking W. towards Gastouni and the sea.
Pen and water colours.

(*b*) PYRGO, with the coast of Elis and Zante seen across the sea at the r.
Pen and water colours.

(14) VALLEY OF THE ALPHEUS FROM PHLOKA.
Pen and ink.

(15) KARITENA, with leaning Minaret.
Pen and ink and sepia wash.

(16) OLYMPIA, looking N.
Pen and ink.

(17) OLYMPIA, with the Alpheus in the distance.
Pen and ink.

(18) THE BANKS OF THE ALPHEUS, which curves away r. This view continues the last but one, No. (16), at the r.
Pen and water-colour wash.

(19) VIEW OF THE GULF OF ARCADIA, looking N. to Mt. Olonos with Arcadia, the modern Kyparissia, at the r.
Pen, pencil and sepia wash.

(20) PANORAMA OF OLYMPIA.
Pen and ink, partly washed with sepia.

(21) COURSE OF THE ALPHEUS, from Palaio Phanaro, looking W.
Pen and ink.

(22) VALE OF ALPHEUS, from Palaio Phanaro, looking E.
Pen and ink.

(23) PANORAMA OF THE RUINS OF LEPREUM, Strobitzi, looking S.W.
Sepia and indigo wash, pen and pencil.

(24) FROM KONSTANTINO (Stenyclarus), with Mount Ithome towards the r.
Sepia and pencil.

(25) PANORAMIC VIEW FROM THE SOUTHERN TOP OF ITHOME, continued at r. in No. (27).
Pen and ink, sepia and pencil.

(26) VIEW FROM ITHOME, looking S.E. over the Pamisus valley to the Taygetus; the southern top of Ithome at the r.
Pen and ink and sepia wash.

(27) VIEW FROM ITHOME southward, with the Gulf of Messenia in the distance. Completion of the panorama No. (25).
Sepia and Indian-ink wash and pen.

(28) KARITENA and the junction of the Gortys and Alpheus.
Pen and pencil partly washed with sepia.

(29) GATE OF ITHOME.
Pen and ink.

(30) GATE OF ITHOME; another view.
Pen and ink, partly washed with sepia.

(31) VIEW FROM MEGALOPOLIS, looking S.
Pen and ink.

(32) BRIDGE OVER THE ALPHEUS AT KARITENA.
Pen and ink, partly washed with sepia.

(33) PANORAMIC VIEW OF THE PLAIN OF MEGALOPOLIS, from a hill above Shalesi. Completed at r. in No. (35).
Pen and ink, partly washed with sepia.

(34) GALATA.
Pen and ink, partly washed with sepia.

(35) THE PLAIN OF MEGALOPOLIS. Completion of the view No. (33).
Pen and ink, partly washed with sepia.

(36) PANORAMIC VIEW FROM THE CASTLE OF KARITENA, looking S. Completed No. (38).
Sepia.

(37) BRANCH OF THE ALPHEUS, flowing down a woody valley.
Pen and ink.

(38) FROM ABOVE KARITENA. Completion of No. (36).
Sepia.

(39) FROM THE PEAK OF MAUREAS, wide view, with Karitena to the r. and the Plain of Megalopolis l.
Pen and ink, partly washed with sepia.

(40) PANORAMIC VIEW OF THE NOMIAN MOUNTAINS, looking W. to the distant sea, r.
Pen and ink.

(41) PANORAMIC VIEW OF THE PLAIN OF MEGALOPOLIS, looking E. from the top of Mt. Lycæus.
Pen and ink, partly washed with sepia and Indian ink.

(42) PANORAMIC VIEW OF THE NOMIAN MOUNTAINS, near Dragomano, with the plain of Megalopolis at the r.
Pen and ink, partly washed with sepia.

(43) THE VALE OF HERÆA, from Elenico, near Kakoreos.
Sepia and pen.

(44) KALYBIA, from Agiani.
Pen and ink, washed with sepia.

(45) VIEW FROM HERÆA.
Pen, pencil and sepia wash.

(46) JUNCTION OF THE LAION AND ALPHEUS, from near Peri.
Pen and ink, partly washed with sepia.

(47) View from Zulatico, looking W.
Pen and ink and sepia wash.

(48) Bridge of Spathari.
Pen and ink.

(49) View near Tsuka.
Pen and ink and water colours.

(50) Panoramic View of Vanina.
Pen, ink and sepia wash.

(51) Junction of the Ladon and Arse.
Sepia.

(52) Psophis and the valley of the Erymanthus.
Pen, ink and sepia wash.

(53) Valley of Psophis.
Pen and ink, partly washed with sepia.

(54) Vale of the Ladon, from Stretzova.
Indian ink and pen.

(55) View near Glanizza.
Pen and ink and sepia wash.

(56) Panoramic View of Vitina, looking N.
Pen and ink and sepia wash.

4. Sketch-Book, containing views in Eleusis, Athens, Corinth, and Bœotia. 9 × 18½ in.

(1) Rock of Venus at Daphne.
Pen and ink.

(2) Corinth, from the W., with Lechaeum and the Gulf of Corinth l.
Pen and sepia.

(3) View near Kaki Scala, looking across the sea to Salamis and Megara.
Pen and ink.

(4) Remains of the Propylæum and Temple of Triptolemus at Eleusis.
Pen and ink with a little water colour.

(5) (*a*) From Bridge of Cephisus, (*b*) from the Corycian Cave.
Rough pencil sketches.

(6) Panoramic View of Eleusis, from the E., with Cithæron towards the r., and Salamis across the water l.
Pen and ink.

(7) Rock at Eleusis, with the Temple of Triptolemus and Cave of the Mysteries.
Pen and ink.

(8) Eleusis from the Road to Athens.
Pen and ink.

(9) View from the Top of a Hill, to the right of the Temple of Venus at Daphne; Eleusis in the distance at the l.
Pen and ink.

(10) Panoramic View from above Eleusis, looking S. to Salamis, with the Thrian Plain to the l.
Pen and ink.

(11) View of the Coast from near Eleusis, looking W. towards Nissæa and Corinth.
Pen and ink.

(12) Megara from the Pass to Kondura, looking towards Nissæa and the sea.
Pen and ink.

(13) Megara.
Pencil and water colours.

(14) The Gulf of Ægina, from Geranion.
Pen and ink and indigo wash.

(15) View from Derveni, with the Gulf of Ægina r. and the Gulf of Corinth l.
Pen and ink.

(16) Temple at Corinth.
Sepia and pencil.

(17) Isthmus of Corinth from the E.
Pen and ink and water colours.

(18) Isthmæa from the W.
Water colours and pen.

(19) View of the Kaki Scala from Kineta. The Scironian rocks l., Salamis across the sea r.
Pen and ink.

(20) Salamis from Megara.
Pen and ink.

(21) Panorama of Corinth from the S.W., with the gulf l. and the Acropolis r.
Pen and ink, sepia, and indigo wash.

(22) (*a*) View near Nemea, looking towards Sicyon.
Pen and ink.

(*b*) Head of the Gulf of Corinth.
Pen and slight indigo wash.

(23) View of Thebes and the Plain to the North of the Town.
Pen and ink.

(24) Agios Blasios (Panopæa) and Parnassus.
Pen and ink.

(25) Thebes from the N.
Pen and ink.

(26) Thebes: View from a Window.
Pen and ink.

(27) (*a*) From Platæa, looking N.W.
Pen and ink.

(*b*) View toward Parnes from Platæa.
Pen and ink.

(28) Helicon from the Plain of Cacosia (Thisbe).
Pen and ink.

(29) Thisbe, looking S.W.
Water colours and pen.

(30) Thespiæ, looking S.
Pen and ink.

(31) Continuation of the last View at the r.
Pen and ink.

(32) Panopæa, looking N.E., with the Cepissus in the distance flowing into Lake Copais at the r.
Pen and pencil.

(33) (*a*) Portion of the View of Helicon (No. 37); (*b*) View from Thurium, with Helicon at the r.
Pen and pencil.

(34) View on the Road from Livadia to Delphi, with Helicon at the l., Parnassus in the central distance and Œta at the r.
Pen and ink.

(35) From Hyampolis, looking E. Helicon in the r. distance.
Pen and ink.

(36) Daulis, looking down the Cephissus Valley to Lake Copais.
Pen and ink.

(37) Helicon from the Trioda. Completed at the l. by No. (33) (*a*).
Pen and ink.

(38) Agio Louka.
Pen and ink.

(39) VIEW FROM PETRA, of Lake Copais.
Pen and ink.

(40) CONTINUATION AT THE R. OF THE LAST VIEW.
Pen and ink.

5. SKETCH-BOOK, containing views in Ægina, Salamis, and Attica. 9½ × 22½ in.

(1) TEMPLE OF ZEUS AT ÆGINA.
Pen and ink.

(2) THE COAST OF ATTICA, FROM ÆGINA.
Pen and ink.

(3) NEAR VIEW OF THE TEMPLE OF ZEUS AT ÆGINA.
Pen and ink.

(4) VIEW ON THE NORTH COAST OF ÆGINA.
Pen and ink and Indian-ink wash.

(5) TEMPLE OF ZEUS AT ÆGINA. A near view.
Pen and ink.

(6) TEMPLE OF APHRODITE IN ÆGINA. View looking over the sea to Angistri, Methana and Epidaurus.
Pen and ink.

(7) ÆGINA; VIEW OF THE CITADEL AND PORT, with the Temple of Aphrodite r.
Pen and ink and Indian-ink wash.

(8) THE OLD PORT OF ÆGINA.
Pen and ink.

(9) (*a*) THE ILISSUS, NEAR ASOMATOS; (*b*) VIEW ON THE ILISSUS, NEAR ASOMATOS.
Pen and ink.

(10) VIEW FROM THE COAST OF SALAMIS, looking towards Megara and Corinth.
Pen and ink.

(11) VIEW FROM THE SEA NEAR SALAMIS.
Pen and ink.

(12) TEMPLE OF APHRODITE NEAR DAPHNE.
Pen and ink.

(13) VIEW FROM TUMULUS ON CAPE ANCHIALE.
Pen and ink.

(14) COLONUS.
Pen and ink.

(15) VIEW OF THE ACROPOLIS OF ATHENS, from the tumulus of Antiope.
Pen and ink and Indian-ink wash.

(16) VIEW FROM A MONUMENT NEAR ATHENS, looking towards the city.
Pen and ink.

(17) VIEW FROM THE NORTH ROCK OF THE ACROPOLIS.
Pen and ink.

(18) VIEW FROM THE MYSTIC GAP, with the sea r.
Pen and ink.

(19) DAPHNE, FROM A HILL CALLED POIKILE.
Pen and Indian-ink wash.

(20) VIEW NEAR DAPHNE, LOOKING W.
Water colours and pen.

(21) THE PORT OF PHALERUM.
Pen and ink.

(22) ATHENS FROM COLONUS.
Pen and ink and Indian-ink wash.

(23) ATHENS FROM THE LOWER PART OF THE TOWN.
Pen and ink.

(24) ATHENS FROM THE MONUMENT OF PHILOPAPPUS.
Water colours.

(25) (*a*) View near Cephisia, from the Foot of Pentelicus.

(*b*) Source of the Cephisus, and Pentelicus.
Pen and ink.

(26) Grotto of Pan at Vari.
Pen and ink.

(27) View above Port Raphti, looking seaward.
Pen and ink.

(28) Thoricium.
Pen and ink.

(29) Plain of Thoricium.
Pen and ink.

(30) Theatre, Thoricium.
Pen and ink and Indian-ink wash.

(31) Sunium, looking W.
Pen and ink.

(32) Sunium, looking S.
Pen and ink.

(33) Sunium.
Pen and ink.

(34) Sunium, from the sea.
Pen and ink.

(35) Temple of Athene at Sunium.
Pen and ink and Indian-ink wash.

(36) The same Temple, a nearer view.
Indian-ink wash and pen.

(37) Cave of Archidamus at Vari.
Sepia and Indian ink.

(38) Plan and Section of Cave of Archidamus.
Pen and ink.

(39) Limne.
Pencil.

(40) (*a*) A Castle and Mountain behind. Inscribed *Gropius' idea*. See below No. 8 (44).

(*b*) At Menidi. Dated 31 x. 1810.
Slight pencil sketches.

(41) Part of Athens and hills around.
Pencil.

(42) Limne, Negropont.
Pencil sketch.

(43) (*a*) (*b*) From Zea (Ceos), a panoramic view in two sections.
Pen and ink.

6. Sketch-book, containing views in Peloponnesus and the Ionian Islands.

(1) Lycouria in Arcadia.
Pen and ink.

(2) The Fount of Ladon.
Pen and ink.

(3) Cisterns above Mesalonghi.
Pen and ink and Indian-ink wash.

(4) Klitor.
Sepia.

(5) Kalabrita.
Pen and ink.

(6) MEGASPELIA, with the monastery built under a high precipice, l.
Pen and ink and sepia wash.

(7) FROM ZOUGARAKI, NEAR MESALONGHI, with Roman ruins in the foreground, and the coast of the Morea seen across the Gulf of Patras.
Pen and ink.

(8) MONASTERY OF MEGASPELIA, a nearer view than No. (6) and from the opposite side.
Pen and ink and sepia wash.

(9) OXOÆ, ITHACA, AND AFFALIS BAY.
Monochrome wash and pencil.

(10) PHOCIS FROM BURA IN THE MOREA.
Monochrome wash and pen.

(11) BURA.
Sepia wash and pen.

(12) CAVE OF HERACLES, BURA.
Water colours.

(13) BASILADI ISLAND, NEAR MESALONGHI.
Slight pen and pencil sketch.

(14) VIEW FROM BURA, across the Gulf of Corinth.
Pen and ink and indigo wash.

(15) KHAN OF ACRATA. A view across the Gulf of Corinth.
Pen and ink and indigo wash.

(16) (*a*) (*b*) (*c*) PANORAMIC VIEW FROM BASILADI ISLE, in three sections.
Pencil.

(17) (*a*) MESALONGHI, looking S.W. to Zante and Cephallonia.
Pen and pencil.

(*b*) PARNASSUS AND HELICON, seen across the sea.
Pen and ink.

(18) HEAD OF THE GULF OF CORINTH, from near Sicyon.
Pen and pencil and indigo wash.

(19) TITANOS, LOOKING TOWARDS CORINTH, Alopeki at the l.
Indian ink and indigo wash.

(20) VIEW FROM ABOVE ALOPEKI towards Corinth.
Indian ink and indigo wash.

(21) ZAKOULA, and view across the Gulf to Parnassus.
Pen and ink and indigo wash.

(22) VIEW OF THE ISTHMUS FROM THE ACROCORINTH.
Water colours and pen.

(23) WIDE VIEW OF SICYON, looking towards the Isthmus.
Pen and ink and Indian-ink wash.

(24) CORINTH AND THE ISTHMUS.
Pencil sketch.

(25) NOURI BEY'S PALACE, CORINTH.
Pencil and sepia wash.

(26) KHAN OF LAMPIRI on the Gulf of Corinth.
Pen and ink and indigo wash.

(27) VILLAGE NEAR PATRAS.
Pencil sketch.

(28) VIEW FROM PATRAS, LOOKING W.
Pen and ink.

(29) THE BAY OF CALYDON.
Pen and indigo.

(30) ŒNIADÆ, looking seaward to the Islands.
Pen and ink and indigo wash.

(31) Completion of the preceding View at the r.
Pen and ink and indigo wash.

(32) Harbour and Town of Vathy, Ithaca.
Pencil and indigo wash.
Engraved in aquatint by P. W. Tomkins and J. H. Wright for Gell's 'Ithaca,' 1807.

(33) Rock called Homer's School, Ithaca.
Pencil and sepia wash.
Engraved in aquatint by Tomkins and Wright for Gell's 'Ithaca.'

(34) Completion of the View No. (32) at the r.
Pencil and indigo wash.

(35) General View from the Summit of Aito, Ithaca.
Pen and ink.

(36) Completion of the preceding View at the r.
Pencil.
The whole view, with foreground added, etched by Tomkins and Wright for Gell's 'Ithaca.'

(37) View from the Monastery of Katharа, Ithaca.
Indian ink and indigo wash and pen.
Etched by Tomkins and Wright for Gell's 'Ithaca.'

(38) Port Frichies, Ithaca.
Pencil.
Engraved in aquatint by Tomkins and Wright for Gell's 'Ithaca.'

(39) View from the Mill of Maurona.
Pencil, Indian ink and indigo wash.
Etched, with foreground added, by Tomkins and Wright for Gell's 'Ithaca.'

(40) View of a Town on a Hill.
Pencil.

(41) Coast View from Inland.
Pencil.

(42) (*a*) (*b*) (*c*) View of the North Coast of the Gulf of Corinth.
Pen and pencil sketch.

(43) View from the Castle of Naupactos (Epacto or Lepanto).
Water colours and pen.

(44) View of Lepanto, from a height to the E.
Pen and ink and indigo wash.

(45) View of Zante and the Coast of Morea, from the sea.
Pen and ink.

(46) (*a*) Sketch on a Coast.
(*b*) A Village.
Pencil.

(47) View from the Gallery of a House at Lepanto.
Pen and ink and brush.

(48) House at Lepanto.
Water colours, pen and pencil.

(49) Lepanto, from the Sea.
Pen and ink.

(50) Lepanto and the Entry into the Gulf, from the opposite coast.
Pen and pencil and indigo wash.

(51) View from between Patras and Olonus, looking W.
Indian ink and water colours.

(52) The Coast of Elis from the Sea.
Water colours.

(53) The Straits of Gibraltar from the Atlantic.
Pen and ink.

(54) The Straits of Gibraltar.
Pen and Indian-ink wash.

(55) Between Korax and Vathy, Ithaca.
Indian ink and indigo.
Engraved in aquatint, Tomkins, Wright and Black, for Gell's 'Ithaca.'

7. Sketch-book, containing views in Attica, Bœotia, and the Peloponnesus.
The drawings in this book are nearly all pasted into it on guards; many are on two, three or more sheets joined together and afterwards folded. 9¼ × 18¾ in.

(1) Baripompi, looking towards Athens.
Pen and ink.

(2) Athens, from Patissa.
Pen and ink.

(3) Athens, from near the Tumulus of Antiope.
Sepia and pen.

(4) General View of Athens and Neighbourhood.
Pen and ink.

(5) Athens, from the Gate Bobonistra.
Pen and pencil.

(6) Panorama of Athens and Neighbourhood, from the Top of Anchesmus.
Pen and ink.

(7) The Acropolis of Athens, from the Pnyx.
Pen and ink.

(8) Panorama from Mount Hymettus, with Athens at the r.
Pen and ink and water-colour wash.

(9) Athens, from an Olive Grove to the W. of the Town.
Sepia and pencil.

(10) Athens and Surroundings from the Oros Mnematos.
Pen and ink.

(11) Continuation of the same View at the r.
Pen and ink sketch.

(12) Panorama from the Citadel of Phalerum.
Water colours and pen.

(13) Panorama of Athens and surrounding Country from the Pnyx. In six joined sheets, the view embracing the whole horizon.
Water colours and pen.

(14) Salamis from the Top of Corydallus.
Pen and ink and indigo wash.

(15) Cithæron and Platæa.
Pen and ink.

(16) Panorama of Platæa, looking N.
Pen and ink.

(17) View near Parapungia (Leuctra), with Helicon at the l.
Pen and ink.

(18) Port of Cacosia (Thisbe).
Pen and ink.

(19) View from Derveni on the Isthmus of Corinth, looking N.
Pen and ink.

(20) View from behind Livadia near Helicon, looking N.
Pen and ink.

(21) (*a*) (*b*) (*c*) Panorama of Kondoura, continuous view in three sections.
Pen and ink.

(22) View near Chæronea from Agiani.
Pen and ink and Indian-ink wash.

(23) HYAMPOLIS.
Pen and ink.

(24) ARACOBA, near Parnassus.
Pen and Indian-ink wash.

(25) SCHISTE.
Pen and ink.

(26) VIEW FROM THE TOWER NEAR MEGALO MULCHE.
Indian ink and water colours.

(27) VIEW FROM ORCHOMENUS, looking S.E.
Pen and ink.

(28) FROM ORCHOMENUS, another view.
Pen and Indian-ink wash.

(29) PANORAMA OF MAMMOURRA.
Pen and pencil.

(30) VALE NORTH OF HELICON.
Pen and ink.

(31) LAKE COPAIS AND PASS OF SPHINX.
Indian ink and pen.

(32) VIEW FROM PHILOPAPPUS. Evening effect; a shepherd in the foreground r., and a group of women l.
Water colours.

(33) SCALA DI SALONA.
Pencil and indigo wash.

(34) PANORAMA OF MEGALOPOLIS.

(35) THE SAME CONTINUED AT THE R.

(36) THE SAME COMPLETED AT THE R.
Pen and pencil, partially tinted.

8. SKETCH-BOOK, containing views in Athens and Attica. 15½ × 9 in.

(1) THE ACROPOLIS.
Water colours.

(2) TWO HORSEMEN, FROM THE FRIEZE OF THE PARTHENON.
Sepia wash and pen.

(3) YOUNG MEN RIDING, FROM THE FRIEZE OF THE PARTHENON.
Sepia wash and pen.

(4) THE PARTHENON, from a model.
Pencil.

(5) THE PARTHENON. Inscribed, *Taken with a telescope and a Camera Lucida from Philopappus.*
Pencil.

(6) THE PARTHENON, from a model, showing construction.
Pencil.

(7) THE PARTHENON, from Fauvel's model.
Pencil.

(8) EASTERN PEDIMENT OF THE PARTHENON, 'from the Marquis de Nointel's drawing in the King's Library, Paris.'
Pen and bistre.

(9) THE PARTHENON, from Fauvel's model.
Pencil.

(10) GYPTO KASTRO, on the road from Thebes to Eleusis.
Pen and ink.

(11) CATHEDRAL, ATHENS.
Pencil.

(12) GYPTO KASTRO and Cithæron.
Pen and ink.

(13) Vaivodes House, Athens.
Pencil.

(14) View of Athens.
Slight pencil sketch.

(15) Pentelicus and Monastery at its Foot.
Indian ink.

(16) Euripos (Chalcis) from across the strait.
Indian-ink wash and pen.

(17) Image of Athene at the church of Angelokipos, near Athens.
Pen and ink.

(18) Statue of Athene Polias in the wall of the Acropolis.
Pen and ink.

(19) Euripos (Chalcis) from Attica.
Monochrome wash and pen.

(20) Western Pediment of the Parthenon.
Pen and bistre.

(21) Cave of Trophonius.
Sepia wash and pen.

(22) Plan of the Cave.
Pen and ink.

(23) Ruins of an Agora near Phalerum.
Pen and ink.

(24) Quarries of Pentelicus.
Indian-ink wash and pen.

(25) Falls of the Ilissus at Enneacrunus. Sketch by Baron Haller.
Pen and ink.

(26) View from Pentelicus, looking towards Athens.
Monochrome wash and pen.

(27) Athens from Agra.
Pen and pencil.

(28) Tumulus of Marathon.
Indian-ink wash and pen.

(29) Three Sketches of Buildings in Athens, and a pencil sketch of Lycabettus.
Pen and ink.

(30) The Plain of Marathon.
Indian-ink wash and pen.

(31) Temple of Zeus, Athens.
Slight pencil sketch.

(32) Livadia.
Sepia wash and pen.

(33) Acropolis of Athens.
Pencil and Indian-ink wash.

(34) Cave of Trophonius from inside.
Water colours and pen.

(35) House of Madame Masson's Room at Athens. Inscribed *La Chambre de Mad. Masson Athènes le* 27 *Mai*, 1811.
Pencil, partly tinted with water colours.

(36) Back of Livadia.
Indian ink.

(37) Acropolis of Athens.
Pencil.

(38) Slab from the Frieze of the Parthenon, figure on the pediment, etc.
Pen and ink.

(39) *Ob.* View from the Areopagus.
Bistre and indigo wash and pen.

Rev. Ground Plan of the Parthenon.
Pencil.

(40) Slight Sketch of the Acropolis.
Pencil.

(41) Enneacrunus. Inscribed *This is the real colour of the rocks.*
Water colours.

(42) Group of Eleusinians at a Well. Four women, one bringing a mule to drink. Inscribed *fille Albanoise et Eleusine.*
Water colours.

(43) Stadium at Athens.
Pen and slight Indian-ink wash.

(44) Court of Madame Masson's House. Sketch by Gropius, an Austrian archæologist and English Consul at Athens, and probably author of several of the drawings in the Gell collection.
Pencil.

(45) The Theseum.
Pencil sketch.

(46) Centre of Pediment, Propylæum, Eleusis.
Pencil.

(47) Adrian's Gate.
Pencil, partly tinted with sepia.

(48) *Ob.* Agios Zaccharias, Eleusis.
Pencil.

Rev. Plan of Gypto Kastro, after Haller.
Pen and pencil.

(49) Fountain, with peasants drawing water.
Pencil.

(50) Fragment of the Frieze of the Parthenon; procession of women.
Pen and burnt sienna.

(51) Eleusis from the sea.
Slight pencil sketch.

(52) Back of the Monument of Philopappus.
Pencil and slight sepia wash.

(53) Sculpture on the Monument of Philopappus. Inscribed *Camera Obscura.*
Pencil and sepia.

(54) Monument of Philopappus.
Water colours and pen.

(55) The Theseum.
Pencil sketch.

(56) East View of the Acropolis, from the convent. Inscribed *Coloured on the spot.*
Water colours.

(57) Adrian's Gate from the Capuchins' Convent. Inscribed *Taken with a Camera Obscura.*
Slight pencil sketch.

(58) Theatre Herodes.
Pencil, Indian ink, and sepia wash.

(59) Acropolis: East End.
Pencil and sepia.

(60) View of Athens from the Temple of Victory, above the Stadium.
Pen and ink.

(61) The Acropolis from the Prisons or Sepulchres.
Indian ink and pencil.

(62) The Acropolis from the Pnyx. Greeks in the foreground.
Water colours.

(63) The Acropolis from the Theatre.
Pen and ink.

(64) Temple of Zeus.
Water colours.

(65) The Theseum.
Indian ink and burnt sienna.

(66) The Theseum, from the opposite end.
Pencil and Indian-ink wash.

(67) *Ob.* Statue at Angelokipos.
Pen and ink.

Rev. Theseum, taken with camera lucida and telescope.
Slight pencil sketch.

(68) View inside the Parthenon.
Sepia.

(69) *Ob.* View of Mount St. Elias, perhaps the mountain of that name at Daphne, near Eleusis.
Pencil.

Rev. The Coast of Attica from the sea.
Pencil.

(70) Colossal fallen Statue of Apollo, on a mount in Naxos.
Pen and ink.

(71) Front of the Parthenon.
Indian-ink wash and pen.

(72) An old View of the Acropolis. Inscribed *From an old drawing at Mr. Fauvel's taken in the time of Nointel.* Fauvel was a French archæologist and draughtsman.
Pen and ink.

(73) Portico of Theseum.
Indian ink.

(74) Interior of Theseum.
Indian ink and water colours.

(75) Stadium at Athens.
Pencil.

(76) Falls of the Ilissus. Sketch by Gropius.
Pencil.

(77) Cave of Procrustes, Eleusis.
Indian ink and pencil.

(78) Broken Column at the Entry of the Piræus.
Pencil.

(79) Map of Livadia.
Indian ink and pen.

9. Sketch-book, containing views in Peloponnesus, Phocis, and Bœotia. 17¾ × 10½ in.

(1) View from Mistra. Inscribed on the back *Vue Sur l'emplacement de Sparte avec les montagnes de la Laconie, prise a Mistra en Automne* 1803.
Pen and ink.

(2) Patras and the Entrance of the Gulf of Corinth, looking W. Panorama in four joined sheets.
Pen, pencil, and slight Indian-ink wash.

(3) Corinth.
Pencil.

(4) Temple at Corinth.
Sepia and pencil.

(5) CORINTH. A wide view on three joined sheets.
Pen and pencil.

(6) THEBES. A wide view on three joined sheets.
Pen and ink.

(7) THEBES. A wide view from a nearer point, on three joined sheets.
Pen and ink.

(8) ORCHOMENUS.
Indian ink and pencil sketch.

(9) LIVADIA. A near view.
Pen and ink.

(10) LIVADIA. Panorama on three joined sheets.
Pen and ink.

(11) GRANITZA. Panorama on three joined sheets.
Pen and ink.

(12) CITADEL OF LIVADIA.
Pen and ink.

(13) PANOPEA. A wide view.
Pen and ink.

(14) PANOPEA.
Pen over pencil.

(15) CHÆRONEA AND PANOPEA from the banks of the Cephissus. Panorama on three joined sheets.
Pen over pencil.

(16) DELPHI. Panorama on five joined sheets.
Pen and ink.

(17) VIEW FROM THE CORYCIAN CAVE, PARNASSUS, looking over the Gulf of Crissa. Panorama on three joined sheets.
Indian ink and indigo wash and pen.

(18) VIEW OF THE PLAIN OF CRISSA.
Indian ink and pen.

(19) VIEW BETWEEN CRISSA AND SALONA.
Pen over pencil, the sea washed with indigo.

(20) SALONA AND SURROUNDING COUNTRY. Panorama on four joined sheets.
Indian-ink wash and pencil, partly outlined with pen.

10. SKETCH-BOOK, containing views in Spain, Sicily, the Adriatic, Ionian Islands, and Cyclades. $10\frac{1}{2} \times 18\frac{3}{4}$ in.

(1) GIBRALTAR from the sea.
Pen and ink, partly washed with Indian ink and yellow ochre.

(2) PANORAMA OF GIBRALTAR BAY.
Pen and ink, partly washed with Indian ink.

(3) GIBRALTAR from the sea.
Pen and ink.

(4) MT. COFANO FROM THE TOP OF MT. ERYX, SICILY.
Pen and ink.

(5) TRAPANI AND THE SEA from the top of Mt. Eryx.
Pen and ink and indigo wash.

(6) CATTARO, DALMATIA, with the 'Ladder' or path to Montenegro at the l.
Pen and ink.

(7) THE TOWN OF CORFU.
Pen and ink.

(8) THE TOWN OF CORFU FROM A ROCK IN THE HARBOUR.
Water colours.

(9) VIEW ABOVE THE TOWN OF CORFU, looking towards the coast of the mainland.
Pen and ink.

(10) Bay in the Island of Corfu.
Pen and ink.

(11) View in Zante, looking N.W.; the town on a bay r.
Pen and ink.

(12) Zante, with a View of the Town.
Pen and ink over pencil.

(13) Zante: the Town and Coast, looking S.
Pen and ink.

(14) Zante: the Town from above.
Pen and pencil.

(15) Zante: the Town from the Sea.
Pencil, partly washed with water colours.

(16) Zante: View near the Coast.
Pen, pencil and bistre.

(17) Zante: the Town seen across a Bay from the S.
Sepia and pen.

(18) View in Zea (Ceos).
Pencil.

(19) View in Siphanto (Siphnos).
Sepia and pen.

(20) Serpho (Seriphos), looking towards Siphnos.
Sepia and pen.

(21) (*a*) Coast View of Andros, Tinos, Delos, and Myconi.
Pen sketch.

(*b*) East Coast of Laconia, with Cape Malea and Cerigo (Cythera).
Slight pencil and Indian-ink sketch.

(*c*) Coast of the Morea, with Belo Poulo and the Karavi Islands.
Pen sketch.

(22) (*a*) Entrance of the Hellespont.
Pen and ink.

(*b*) Southern Extremity of Eubœa from the sea to the E.
Pen and ink.

(23) Panorama of Delos from the Top of Mt. Cynthus.
Pen and ink.

(24) Ruins on Mt. Cynthus. Dated *Octob.* 1801, and inscribed *Ruin on Mt. Cynthus in Delos, commonly called the Town Gate, perhaps the Temple of the Egyptian Divinities.*
Water-colour tint and pen.

(25) Marble Theatre of Delos, and Mt. Cynthus. Dated *Octob.* 1801.
Pen and ink.

(26) Naumachium, Delos.
Pen and ink

(27) *Ob.* View from the Base of Parnes; a composition.
Sepia and pencil.

Rev. View in Naxos.
Pencil.

(28) *Ob.* Coast Scene in the Archipelago.
Sepia.

Rev. Studies of Greeks. A man and woman, &c.
Pencil.

(29) Sketch at Nausa. Inscribed *At Nausa, 1 Jan.* 1802.
Pencil.

(30) Coast of Naxos.
Pen over pencil.

(31) Coast of Amorgos.
Pen over pencil.

(32) View in Scio (Chios).
Indian ink and pen.

(33) South View of the Town of Mitylene.
Indian ink and pen.

(34) View from Mitylene, looking S.
Water colours.

(35) View of the Town of Mitylene, from above.
Indian ink, sepia and pen.

(36) Ancient Aqueduct near the Village of Moria in Mitylene. Dated *Nov.* 1801.
Indian ink and pen.

(37) View from the East of Port Zero, Mitylene (Lesbos).
Indian ink, indigo and pen.

(38) View of Thermia, Port Jeri, Lesbos.
Indian ink and pen.

(39) Mulliva in Mitylene.
Indian ink, water-colour tint and pen.

(40) Vase in Cyprus.
Indian ink.

(41) View in Cos. Dated 12 *Jan.* 1803.
Sepia.

(42) View in Rhodes. A composition.
Pen and pencil.

11. Sketch-book, containing views in Bœotia, Daulis, Corinth, &c. 15¾ × 10½ in.

(1) The Castalian Spring, Delphi.
Pen and sepia wash.

(2) Cave near Platæa; 'Grotto of the Nymphs of Cithæron.'
Pencil sketch.

(3) Pass to Kondoura.
Sepia on gray paper.

(4) Square at Thebes.
Pen and ink (figures in pencil).

(5) Well at Thebes.
Pen and ink.

(6) View of Thebes from the S.E. Wide view on three joined sheets.
Pen and ink.

(7) View of Thebes. On two joined sheets.
Pen and ink.

(8) Panorama from the Foot of Helicon, Lake Copais at the l. On four joined sheets.
Pen and pencil.

(9) Livadia.
Pen and pencil.

(10) Livadia. View over the town from a window.
Pen and pencil.

(11) Livadia. Another view.
Pen and pencil.

(12) Livadia. Cliff and castle from below.
Pen over pencil.

(13) Panorama from Orchemenus. On six joined sheets.
Pen and pencil.

(14) PANORAMA OF DAULIS.
Pen and ink.

(15) STREET IN CORINTH.
Pen and pencil.

(16) CORINTH, PANORAMA.
Pencil sketch.

(17) VIEW AT CORINTH.
Pencil, partly washed with sepia.

(18) VIEW FROM THE TEMPLE AT CORINTH.
Pen and ink, partly washed with sepia.

(19) MONASTERY OF ST. LUKE.
Pen and ink.

(20) THE SCIRONIAN ROCKS.
Pencil sketch.

(21) THE SCIRONIAN ROCKS.
Pen and pencil on gray paper.

(22) MEGARA. Panorama on four joined sheets.
Pen and pencil washed with water colours.

12. SKETCH-BOOK, containing views in Spain, chiefly at Granada. 9½ × 18½ in.

(1) A MOORISH FESTIVAL under the walls of the Alhambra.
An outline etching, painted over with water colours, body colours, and gold.

(2) SANTIGO DE COMPOSTELLA, the Cathedral and College. View made with a camera lucida.
Indian ink and pen.

(3) VILLA FRANCA DEL VIERZO, in the province of Leon. View made with a camera lucida.
Indian ink and pen.

(4) BENAVENTE.
Indian ink.

(5) VIEW OF TOLEDO, from across the Tagus.
Indian ink, bistre and pen.

(6) ARAB BATHS AT GERONA.
Water colours and pen.

(7) VIEW OF GRANADA IN 1564, after a print or drawing by Georg Hoefnagel.
Pen and ink.
Different from either of the two views by Hoefnagel in Braun and Hohenberg's 'Civitates Orbis Terrarum.'

(8) TOWER OF COMARES FROM THE MIRADOR, ALHAMBRA.
Water colours and pen, unfinished.

(9) JAEN, ONCE THE CAPITAL OF A MOORISH KINGDOM.
Pen and ink.

(10) COURT OF THE CISTERNS, ALHAMBRA.
Indian ink and pen, partially tinted.

(11) SALA DE COMARES, ALHAMBRA.
Indian ink and pen, partially tinted.

(12) COURT OF THE LIONS, ALHAMBRA.
Indian ink and pen, partially tinted.

(13) SALA DE LAS DOS HERMANAS, ALHAMBRA.
Pen and ink partly washed with Indian ink, sepia and indigo.

(14) BATHS, ALHAMBRA.
Pen and pencil, washed with Indian ink.

(15) PAVILION, COURT OF THE LIONS, ALHAMBRA.
Indian ink and pen, tinted.

(6) Aussig.
Water colours.

(7) Near Aussig. Continuation of the last view.
Water colours.

(8) (*a*) St. Buzero, Sabioncello, Dalmatia.
Pen and monochrome wash.

(*b*) Sabioncello and Curzola.
Water colours and pen.

(*c*) Near Vienna. Village hills.
Pen and ink.

(9) Schemstein, Austria.
Pen and ink.

(10) Schemstein.
Pen and ink.

(11) The same View continued at the R.
Pen and ink.

(12) Schotwein.
Pen and ink.

(13) Schotwein (South).
Pen and ink partly washed with Indian ink.

(14) (*a*) Ragusa from the West.
Water colours.

(*b*) Perasto, in the Gulf of Cattaro, Dalmatia.
Pen and ink.

(15) Rabenstein.
Pen and ink.

(16) (*a*) Peggau.
Water colours.

(*b*) The Acrocerаunian Mountains and Cape Linguetta. Corfu in the r. distance.
Water colours.

(17) The Castalian Spring.
Pen and ink.

(18) Part of Venice and the Lagoon, looking south from the top of St. Mark's Campanile.
Pen and ink.

(19) Venice, looking E. from the Campanile.
Pen and ink and slight partial tint.

(20) (*a*) (*b*) (*c*) Entrance to the Dalmatian Islands from the N. Three views.
Water colours.

(*d*) Zara.
Pen and ink.

(21) (*a*) Pelestrina, near Venice, Chioggia in the distance r.
Water colours.

(*b*) Porto di Malamocco and Pelestrina.
Water colours.

(*c*) Pago and Ponte Duro Islands, Dalmatia.
Water colours.

(*d*) Zubi, Dalmatia.
Water colours.

(*e*) Part of Lesina.
Water colours.

(22) (*a*) ZARA TOWN AND CHANNEL FROM THE N.
Water colours.

(*b*) ZARA. A near view.
Water colours.

(*c*) SANTA CROCE, Lesina.
Water colours.

(23) (*a*) TOWN AND HARBOUR OF LESINA, from the convent of St. Nicolo.
Water colours.

(*b*) LESINA, FROM THE GREEK CHURCH OF ST. VENERANDA.
Water colours.

(24) ST. ANDREA, NEAR RAGUSA, Dalmatia.
Water colours.

(25) VIEW IN THE BOCCHE DI CATTARO.
Pen and ink.

(26) (*a*) DURAZZO, ALBANIA.
Water colours.

(*b*) IN THE BOCCHE DI CATTARO. No. (25) continued at the r.
Pen and ink.

(27) (*a*) ACROCERAUNIAN MOUNTAINS FROM THE N.
Water colours.

(*b*) CORFU FROM THE E.
Pen and ink.

(*c*) THE ROCK OF ULYSSES, CORFU.
Pen and ink.

(28) (*a*) THE ROCK OF ULYSSES.
Water colours.

(*b*) FONTANONA, NEAR NERICUS, Santa Maura.
Pen and ink.

(*c*) AT PARGA.
Pen and ink.

(*d*) APPEARANCE OF FOUNDATIONS ON THE LEUCADIAN PROMONTORY.
Pen and ink and partial tint.

(29) (*a*) 'ISLAND OF MICE' AT THE ENTRANCE OF THE OLD PORT OF CORCYRA.
Water colours.

(*b*) MOUNTAINS AT THE MOUTHS OF THE ACHERON AND COCYTUS.
Pen and ink partially tinted.

(30) (*a*) PARGA.
Pen and ink slightly tinted.

(*b*) VIEW FROM PARGA.
Pen and ink slightly tinted.

(*c*) MOUTHS OF THE ACHELOÜS AND THE ECHINADES ISLANDS.
Pen and ink and indigo wash.

(31) (*a*) RUINS OF NICOPOLIS IN SANTA MAURA, from the theatre.
Pen and ink.

(*b*) NICOPOLIS, LOOKING N.E.
Pen and ink.

(32) ITHACA, FROM THE CASTLE OF ULYSSES.
Pen and ink.

(33) (*a*) ITHACA, AS IT APPEARS FROM THE ISLE OF ARCUDI.
Pen and ink.

(*b*) SAMOS IN CEPHALONIA, FROM THE PORT OF ULYSSES.
Pen and ink.

(34) (*a*) 'Summit of the Rock on which stood the Castle of Ulysses.'
Pen and ink.

(*b*) The Leucadian Promontory.
Pen and ink.

(*c*) Northern Extremity of Ithaca.
Pen and ink.

(35) (*a*) The Leucadian Promontory, looking towards Ithaca and Cephalonia.
Water colours and pen.

(*b*) Patras.
Water colours and pen.

(36) (*a*) Vathy Town and Harbour, Ithaca.
Pen and ink.

(*b*) Mountains of Ætolia.
Pen and ink.

(37) (*a*) Castle of Morea.
Pen and ink.

(*b*) Fountain of Arethusa.
Pen and ink.

(*c*) Port and Island of Parapegada and Rock Korax, Ithaca.
Pen and ink and indigo wash.

(38) (*a*) Fountain of Arethusa and Rock Korax, Ithaca.
Pen and ink.

(*b*) View from the Fountain of Arethusa.
Pen and ink.

(39) (*a*) Fountain at the Temple of Ceres, Patras.
Pen and ink.

(*b*) Church of St. Andrea, built on the ruins of the temple of Ceres, Patras.
Pen and ink.

(*c*) The Mouth of the Gulf of Corinth, from near Lepanto.
Pen and ink.

(40) The Castalian Spring.
Water colours and pen.

(41) Sepulchre under the South-west Wall of Delphi, Phocis.
Water colours and pen.

(42) Delphi, from St. Elias.
Pen and ink.

(43) Delphi.
Pen and ink.

(44) Delphi.
Pen and ink.

(45) Valley of Delphi.
Pen and ink.

(46) Cave of Trophonius, Livadia.
Pen and ink.

(47) Castle and Cave of Trophonius, Livadia.
Pen and ink.

(48) Livadia.
Pen and ink.

(49) View of Thebes, from the E.
Pen and ink.

(50) Helicon, Libethrius and Parnassus, with traces of an ancient city.
Pen and ink tinted.

(51) Sepulchral Caverns near the Ilissus, from outside.
Pen and ink partly tinted.

(52) Temple of Theseus, Athens, from the E.
Pen and ink.

(53) Temple of Theseus, from the N.W.
Water colours.

(54) (*a*) Frieze of the Temple of Athene Nike.
Pen and bistre wash.

(*b*) Frieze from the Temple of Theseus.
Pen and pencil.

(55) Temple of Erectheus, Athens.
Water colours.

(56) Monument of Philopappus.
Pen and ink.

(57) Temple of Zeus, and the Acropolis.
Pencil and bistre.

(58) Front of the Propylæum.
Pen and bistre.

(59) Part of the Propylæum.
Pen and bistre.

(60) Great Cypress, near Patra.
Pen and pencil.

(61) Western Fronts of the Temples of Erectheus, Athene Polias and Pandrosus.
Pen and ink, bistre and Indian-ink wash.

(62) Temple of Athene Polias.
Pen and bistre wash.

(63) Western Front of the Parthenon.
Pen and ink and Indian-ink wash.

(64) Inside of the Parthenon.
Pen and ink.

(65) Theatre of Herodes Atticus, on the Acropolis.
Pen and ink.

(66) Theatre of Dionysus, Acropolis.
Pen and ink.

(67) Grotto of Pan, Acropolis.
Pen and ink.

(68) Hall of Paintings and Pedestal of the Statue of Agrippa, Acropolis.
Pen and ink.

(69) Inner Portico of the Propylæum.
Pen and bistre.

(70) Part of the Propylæum and pedestal of the statue of Agrippa, Acropolis.
Pen and bistre.

(71) Isle of Levanzo off Trapani, Sicily, from the S.W.
Pen and ink.

(72) Backward Front of the Propylæum.
Pen and bistre.

(73) Pandroseum and Temple of Athene Polias.
Pen and bistre with bistre and Indian-ink wash.

(74) Ancient Triglyphs in the Wall, and Cave, with Traces of an ancient Passage, Acropolis.
Pen and ink.

(75) Inside of the Pandroseum.
Pen and ink.

(76) The Parthenon.
Pen and ink with bistre and Indian-ink wash.

(77) Sepulchral Cavern near the Ilissus, interior. For the exterior see No. (51).
Pen and ink.

(78) Interior of the Parthenon.
Indian ink and bistre.

(79) Eastward View from the Pediment of the Parthenon.
Pen and ink and pen and indigo.

(80) Western Part of the Citadel, from the Pediment of the Parthenon.
Pen and ink and pen and indigo.

(81) The Acropolis from the Road to the Piræus.
Pen and ink.

(82) The Road to Piræus and the Monument of Philopappus.
Pen and ink.

(83) View towards Piræus, from the Top of the Pnyx.
Pen and ink.

(84) Stadium and Bridge over the Ilissus.
Pen and ink and pen and bistre.

(85) Temple of Zeus Olympius.
Pen and bistre.

(86) The same Temple.
Water colours.

(87) Part of the same Temple.
Bistre and Indian ink.

(88) Hadrian's Gate.
Sepia and indigo over pencil.

(89) Statue of Demeter at Eleusis.
Water colours.

(90) The same Statue.
Pencil.

(91) The Theseum.
Water colours and pen.

(92) Temple of Athene Polias.
Water colours.

(93) The Parthenon.
Indian ink.

(94) Doric Portico, Athens.
Indian ink and bistre.

(95) Poikile or Pantheon.
Indian ink and bistre.

(96) Tower of the Winds, Athens.
Pen and ink.

(97) Western Front of the Acropolis.
Indian ink and bistre.

(98) The Choragic Monument of Lysicrates and Gate of the Capuchins' Convent.
Pen and ink and pen and bistre.

(99) Athens and Hymettus from the Mystic Gap on the Sacred Way west of the city.
Pen and ink.

(100) Fortifications on the Acropolis.
Pen and ink.

(101) View from the N.W. Angle of the Theseum.
Pen and ink.

(102) View of the Town of Arcadia.
Pen and pencil and sepia wash.

PACKET containing about seventy views, mostly rough pencil sketches, a few in water colours, in Greece and Asia Minor. Nearly all of these appear to be by Gropius, English Consul at Athens, but belong to Gell's Collection, and are therefore retained with his drawings.

The whole of Gell's collection of topographical drawings were bequeathed by the Hon. Keppel Craven, March, 1853.

GENDALL, John (b. 1790, d. 1865). Painter; born in Devonshire; worked in London for Ackerman, the publisher; afterwards at Exeter, painting landscapes, chiefly in oils.

1. A DEVON STREAM. A stream coming down a wooded hill and breaking over a slope in a waterfall in the foreground; a fisherman on the r. bank above the fall.
Indian-ink sketch on drab paper, heightened with white; cut at the top corners; roy., 8⅝ × 6¼ in.
Presented by J. Deffett Francis, Esq., March, 1882.

GENT, G. W. (worked about 1804–1822). Landscape painter; biography unknown.

1. PART OF HIGH STREET, OXFORD, AND MAGDALEN COLLEGE TOWER. View looking down a street, towards the High Street, with the tower rising above the houses r.; trees l., figures on the r. pavement, an unharnessed carriage and two road-menders in the foreground. Signed *G. W. Gent* and inscribed *High St. Oxford with Magdalen Coll. Tower.*
Pencil, partly tinted in Indian ink and water colours; roy., 10⅞ × 9⅝ in.
Purchased June, 1868.

GEORGE, Prince of Wales, afterwards George IV. (b. 1762, d. 1830). King of England; while Prince of Wales was identified with the Whig party, and opposed his father; became Regent 1811, and King 1820; distinguished among other things by his love of dress and the extent of his wardrobe.

1. SKETCH FOR A COSTUME. A whole-length figure in a yellow Hussar uniform, one hand resting on a jewelled sword, the other in a flowered blue sash.
Inscribed on the original mount *Given to me August 1783 by J. Newnham. A drawing made by the Prince of Wales as a pattern for a masquerade dress in which he intended to have appeared on his Birthday.* The Prince came of age in August 1783.
Water colours and Indian ink; roy., 9⅝ × 5⅜ in.
Purchased May, 1857, at the McIntosh sale.

GERBIER, Sir Balthasar (b. about 1591, d. 1667). Painter, architect, and courtier; born at Middelburg, son of a French Protestant; learnt drawing and architecture in Gascony; came to England 1618; drew portraits and designed fortifications and mines for the Duke of Buckingham; political agent for Buckingham and afterwards for Charles I.; opened an Academy at Bethnal Green, 1649; in Holland and America 1652 till 1661, when he returned to England and worked chiefly as an architect.

1. Two on one mount, roy., viz.:—
(*a*) PORTRAIT OF MAURICE, PRINCE OF ORANGE. Miniature portrait of the Prince on horseback charging towards the r., with a battle in the background; in an oval inscribed on the border *Maurice de Nassou, Prince*

d'Orange, etc., enclosed in a frame ornamented with garlands and military trophies. Above on a scroll, *Vive de Nassou Anno* 1616. Below, under the Prince's arms, a scroll with the verses:—

Des plus preux qui de Mars ont conduit les cohortes
Nassou, Nassou, triomphe, invincible sans patr,
Il fait a son abort quitter villes et portes
Et paroist en battaile ainssi qu'un grand esclair.

Signed *B. Gerbier fecit.*
Pen and ink highly finished; 6⅛ × 4⅛ in.
Maurice, Prince of Orange, b. 1567, son of William the Silent, was Stadtholder of the Netherlands, and continued his father's struggles against Spain throughout his life with varying success, but with a military ability which made him one of the most famous generals of his time. It was through him that Gerbier came to England in the year when this drawing was made.

Purchased February, 1862.

(b) Frederick V., King of Bohemia. T.Q.L., standing by a table on which is his helmet; the face in three-quarters, turned r., and eyes full. In an oval enclosed by a frame of ornamental scroll work. Signed *Gerbier fe.*
Pen and ink, highly finished; 6 × 5 in.
Frederick, b. 1596, succeeded his father 1610 as Elector Palatine; married, 1613, Elizabeth, daughter of James I.; chief of the Protestant union; became King of Bohemia 1619, but was driven from his kingdom 1620 by the Emperor Ferdinand, and, after many wanderings, died 1632. Prince Maurice of Orange was his uncle, Prince Rupert his son.

Purchased June, 1854.

2. Door at Hampstead Marshall. A door with a window on either side. Inscribed at the top in a later hand, *The doore of the Portico betwixt the staircases at Hamptid Marshal* 1672.
Pen and Indian-ink wash; roy., 8⅛ × 12⅛ in.
Hampstead Marshall was Lord Craven's house in Berkshire, for which Gerbier supplied the designs in 1662.

Purchased June, 1881.

GIBBONS, Grinling (b. 1648, d. 1720). Wood-carver and statuary; born at Rotterdam, of Dutch origin; worked at wood-carving in London, and later at Deptford, where John Evelyn discovered him 1671 and became his patron; from this time onward produced an immense quantity of work, much of it carried out by others under his directions; carved decorations for numerous noblemen's houses, and for many of Wren's buildings, including the choir stalls in St. Paul's; distinguished also for his portrait medallions and for his sculptures in marble and bronze; master-carver in wood to the crown from Charles II.'s to George I.'s time.

1. Studies for the Statue of James II. at Whitehall. Two whole-length studies for the statue of James II. in Roman dress, holding a baton in the r. hand. The first study shows the figure as in the statue, the second shows it in a different attitude, with the l. hand extended and the other holding the baton a little behind. Signed *G. G.*, but the signature appears doubtful.
Pen and sepia wash; roy., 4⅝ × 6⅛ in.
The statue, in bronze, was erected in the inner court behind the Banqueting Hall of Whitehall Palace, December 31, 1686. It was removed in 1897 to the garden south of the Banqueting Hall, facing the street.

Purchased June, 1889.

GIBBS, James (b. 1682, d. 1754). Architect; born and educated at Aberdeen; studied architecture at Rome, under Fontana; returned 1709 and worked chiefly in London, where his principal work is St. Martin's in the Fields, till his death; best known by the Radcliffe Library at Oxford; designed also many monuments, and published two books containing the drawings for his works; one of the finest of English architects since Wren.

1. Two on one mount, roy., viz.:—

   (*a*) DESIGN FOR A CHAIR. Side and back view of a carved armchair, the back carved in imitation of a scallop shell.
   Pen with Indian-ink wash; 5⅝ × 7 in.

   (*b*) DESIGN FOR A LOOKING-GLASS FRAME. Design for carved frame and pedestal, with scallop ornament, for an oval looking-glass. With alternative design for the upper part, without glass.
   Pen with Indian-ink wash; 11⅛ × 8 in.

   Purchased May, 1890, at the Percy sale.

After James Gibbs.

ST. MARTIN'S IN THE FIELDS. A near view of the church from the S.W. in Trafalgar Square. A few figures in the portico and in the street. Inscribed *J. Gibbs, Archᵗ. MDCCXX.*
Water colours and Indian ink; imp., 20¼ × 14⅝ in.

Purchased July, 1878.
The church was begun in 1722 and consecrated 1726.
This drawing was made about 1815–20, either from the church itself or from one of Gibbs's designs. There is a south-west view of the church in Gibbs's Book of Architecture, but taken from a rather different angle.

GIBSON, John, R.A. (b. 1790, d. 1866). Sculptor; born near Conway; learnt carving in wood and later in marble at Liverpool; exhibited at the Royal Academy, 1816–64; went to Rome 1817, and worked there till his death, except for brief periods in England, where he made a statue of the Queen, partly coloured; best known by his tinted statue of Venus; elected A.R.A. 1833, R.A. 1838.

1. PSYCHE BORNE BY ZEPHYRS. Borne towards the l., Psyche rests on the arms of the young Zephyrs, with her hands upon their shoulders. Signed *J. Gibson invent.*, and inscribed in pencil above, *Psyche carried by Zephyrus. With gliding motion thro' the yielding air To pleasure's blooming isle their lovely charge they bear. Mrs. Tighe's Psyche*; and below, 2 *feet* 8 *inches long*, 2 *feet* 5 *inches broad. It is meant to be like a picture to hang on the wall.*
   Pen and ink; roy., 10 × 7⅞ in.
   A relief of this subject was exhibited by Gibson at the Royal Academy in 1816; another Psyche and Zephyrs was executed 1821–22 for Sir George Beaumont. This is probably a drawing for the earlier work.

   Purchased October, 1858.

2. A BACCHANAL; AFTER AN ANTIQUE RELIEF. Bacchus leaning on the shoulder of a Faun; two women, one on either side, playing on cymbals and pipe; a faun holding a great vase l.; a little satyr, a child and a panther among the other figures.
   Sepia wash, with pen outlines; roy., 7½ × 11⅝ in.
   The original marble bas-relief is in the Naples Museum. There is an engraving of it in Museo Borbonico, III., pl. 40.

   Purchased August, 1875.

3. CHRIST BLESSING LITTLE CHILDREN: DESIGN FOR A RELIEF. Christ, seated at the r., blesses a kneeling child, behind whom kneels its mother, with a baby in her arms: from the l. come a woman leading her boy, a man with a child on his shoulder, and a third woman holding a baby and followed by a girl. Enclosed in an outline border and signed on the margin, *J. Gibson invt. Romæ.*
Pencil and red chalk outline, with sepia wash; roy., 9⅝ × 17⅝ in.
Doubtless a design for the relief of this subject executed 1862 for Mr. Sandbach; Gibson's only attempt at a Scriptural subject.

Purchased May, 1885, at the Cheney sale.

4. MOTHER AND CHILD. A woman in diaphanous flowing robe, walking towards the r., and kissing, with head thrown back, the boy she holds on her shoulder. Signed, within a gold outline border, *J. Gibson, Rome.*
Pen outline and sepia wash; roy., 6¼ × 4 in.

Purchased July, 1885.

5. PORTRAIT STUDY OF JOHN KEMBLE. Head in profile, looking l. Signed *John Gibson.*
Pencil; roy., 12⅛ × 9 in.

6. STUDIES FOR A PORTRAIT OF JOHN KEMBLE. Three studies, one nearly in full face, looking up, the others in profile, looking l.
Pencil sketches; roy., 14⅝ × 9⅝ in.
John Kemble, born 1757, younger brother of Mrs. Siddons, was educated at Douay, but took early to the stage, and soon won reputation in the provinces; appeared first in London 1783, as Hamlet at Drury Lane, of which he was manager till 1802; from 1803 to 1817 played at Covent Garden; a stately rather than impassioned actor, he excelled in classical parts, especially Coriolanus; died 1823.

Nos. 5–6 were purchased May, 1894.

GIBSON, Patrick (b. about 1782, d. 1829). Landscape painter, etcher and writer on art; pupil of Alexander Nasmyth; worked in London and Edinburgh, painting landscapes in oil and water colours; foundation member of the Scottish Academy, 1826.

1. ALBUM containing views in the Faröe Islands, all in water colours, some with body colours added. These drawings were made by Gibson in 1812, when he visited the islands in the company of Sir G. S. Mackenzie, who wrote the account of the islands for the 'Edinburgh Encyclopedia.' The album also contains two engraved maps and descriptions in MS.

   (1) ROCK CALLED LILLE DIMON, from the East. The island of Suderöe in the distance.

   (2) THE 'WITCHES' FINGER' ON THE CLIFFS OF VAAGÖE.

   (3) THORSHAVN, STROMÖE, FROM THE S.W. Naalsöe island in the distance.

   (4) THORSHAVN FROM THE N.

   (5) COMMANDANT'S HOUSE, THORSHAVN.

   (6) LANFOGED'S HOUSE, THORSHAVN. Water and boats in the foreground.

   (7) WATER-MILL NEAR THORSHAVN.

   (8) VIEW OF THE ISLANDS OF HESTÖE, KOLTER, VAAGÖE, AND STROMÖE, from off Hestoefiord.

   (9) RUINS OF THE CATHEDRAL OF KIRKEBÖE, on the west coast of Stromöe.

   (10) CATHEDRAL OF KIRKEBÖE FROM THE E.

   (11) PERPENDICULAR ROCKS AT THE FRONT OF NÝPEN, STROMÖE, with two caves at the foot of them.

   (12) BASALTIC COLUMNS NEAR THE POINT OF NÝPEN.

(13) WATERFALL NEAR THE VILLAGE OF SKELLING.

(14) PRIEST'S HOUSE AT QUIVIG.

(15) VILLAGE OF QUIVIG, STROMÖE, AND THE MOUNTAINS OF VAAGÖE. In the foreground a funeral procession.

(16) VIEW OF QUIVIG AND SKELLINGFIELD, the highest peak in Faröe.

(17) INTERIOR OF SERVANTS' APARTMENT AT JENSEGERDE, the residence of the priest of Vaagöe.

(18) SORVAAGSFIORD, WITH THE PEAKED ROCK OF TINDHOLM, and the island of Mygenas.

(19) WATERFALL NEAR BOE, VAAGÖE.

(20) ROCKS ON THE COAST OF STROMÖE, between Westmanshavn and Saxen.

(21) PRECIPICES ON THE SAME COAST.

(22) VIEW OF STAKKEN, the most northerly point of Stromöe.

(23) VIEW FROM INSIDE A CAVE NEAR STAKKEN, with the rocks called the 'Giant and his wife' in the distance. A boat in the foreground.

(24) 'THE GIANT AND HIS WIFE,' off Kodlen in Osteröe, and the precipice above.

(25) VILLAGE OF EIDE IN OSTERÖE, with the peak of Slattertind in the distance.

(26) VIEW FROM THE TOP OF SLATTERTIND over the Fundings fiord to Kalsöe, Kunöe, and other islands.

Presented by Sir W. C. Trevelyan, June, 1876. Transferred from the Map Room, September, 1880.

GIBSON, Richard (b. 1615, d. 1690). Miniature painter; a dwarf; born in Cumberland; pupil of Francis Clein; page to Charles I., and patronised by Cromwell and Charles II.; taught drawing to the princesses Mary and Anne; painted numerous good miniatures.

1. PORTRAIT OF THE ARTIST. Head in three-quarter face looking l., the hair in long curls.
   Black and red chalk on brownish paper, heightened with white; roy., 9 × 7 in.
   Purchased June, 1881.

GILFILLAN, John A. (worked about 1830–1840). Painter; began life in the Navy, then devoted himself to art; was professor of painting at Glasgow 1830–40; afterwards emigrated to New Zealand, where he died.

1. CUCHULLIN HILLS, SKYE? So described, apparently in error. The view is over low undulating hills, with groups of trees r., and a wooded cliff l., to a lake or estuary lying in the distance under the sunset, and hills beyond.
   Water colours; roy., 8⅛ × 13⅞ in.
   Purchased May, 1890, at the Percy sale.

GILL, Edmund Marriner (b. 1820,). Landscape painter; born in London; son of E. W. Gill, painter; exhibited at the Royal Academy and other galleries from 1842; worked in London, Wales, and the district of the Wye; painted chiefly rapid streams and waterfalls.

1. Ruined Abbey, Llelharden Castle, Pembrokeshire. A ruined archway, connecting a tall round tower l. with the rest of the building, half concealed by trees; a boy and dog in the r. foreground; at the l. and through the arch, clumps of trees. Signed and dated *Edmund Gill pinx.* 1843. *Ruined Archway, Llelharden Castle near Narberth.*
   Black chalk and water-colour wash on brownish paper; roy., 12⅞ × 10⅜ in.

2. Nelly Ayre Foss, Wheeldale Beck, Goathland, Yorkshire. A stream coming down a wooded valley from the r., foaming down a waterfall, and flowing out into the foreground among rocks and boulders. Inscribed with the name of locality, signed and dated *E. Gill*, 1872.
   Pen sketch partially washed with sepia and indigo on grey paper, heightened with white; roy., 10⅛ × 14½ in.

3. Mill on the Mynach, S. Wales. A water-mill, backed by a mountain l.; a road from the l. coming past the mill over a light bridge into the foreground; the stream flows under the bridge, fed by rivulets from high rocks r. Inscribed *Mill on the river Mynach, S. Wales.* Signed and dated *E. Gill*, 1871.
   Pen and Indian-ink wash on buff paper, heightened with white; roy., 10½ × 14⅛ in.

4. Long Island, Cornwall. View from the sea of an isolated pyramid of rock towards the l., with the cliffs of the coast behind it; at the r. a boat sailing. Inscribed *Long Island, from the sea, coast of Cornwall.* Signed and dated *E. Gill, Sept.* 1880.
   Pen sketch washed with water colours on grey paper, heightened with white; roy., 10⅜ × 14⅝ in.
   All purchased December, 1894.

GILLIES, Margaret (b. 1803, d. 1887). Painter; painted miniatures and some oil portraits, but later in life devoted herself to water colours, painting romantic and domestic subjects; exhibited 1832–1887, chiefly at the Royal Academy and at the Old Water Colour Society, of which she was elected an associate 1852.

1. Portrait of Richard Hengist Horne. Head and shoulders in profile, looking r.; the head bald with white locks over the neck, and small white beard.
   Brush drawing in madder brown, stippled; oval; roy., 7¼ × 5⅞ in.
   R. H. Horne, who changed his second name from Henry to Hengist, was born 1803; served as midshipman in the Mexican navy against Spain, and had many adventures in various parts of America; from 1828 began to publish quantities of prose and verse in London, his best known work being the epic *Orion*; in Australia 1852–1869, holding various appointments; afterwards worked in England as an author till his death in 1884.
   Purchased May, 1885.

GILLRAY, James (b. 1757, d. 1815). Caricaturist; apprenticed to a letter engraver; studied at the Royal Academy; etched at first social satires, but from 1780 till 1811, when his mind gave way, published almost exclusively political caricatures of singular audacity and savage power, directed at the Royal Family, Fox and Sheridan, Napoleon, and other notabilities.

1. Portrait of the Artist. Head and bust in high-collared coat, the face in three-quarters turned l., eyes full. On the wall behind, some of Gillray's caricatures.
   Pencil; oval; roy., 5⅛ × 4⅛ in.
   An etching from this portrait is mounted opposite the drawing, which is either a repetition or a copy from the miniature by the artist in the National Portrait Gallery, engraved in mezzotint by C. Turner and in stipple by J. Brown.
   Purchased June, 1897.

2. Lieut-General Sir William Congreve. H.L., in blue uniform, with red facings and plumed hat; the face in three-quarters looking l. Inscribed *[Lieu]t. General Congreve, Artillery*
Water colours and pen; roy., 8 × 5 in.
Sir William Congreve (d. 1814) was lieutenant-general, colonel-commandant of the Royal Artillery, comptroller of the Royal Laboratory at Woolwich and superintendent of military machines. He was made a baronet 1812. His eldest son was well known as the inventor of the Congreve rocket.

3. Six on one mount, roy., viz.:—

(*a*) Portrait Sketch of James Paull. Head in profile looking r., wearing hat. Inscribed *J. Paull, esq.* and with memoranda of feature and costume.
Pencil; 3⅛ × 2⅜ in.
James Paull, b. 1770, d. 1808, made a fortune as a trader in India; returned to England 1804; was elected M.P. in the Whig interest for Newtown, Isle of Wight, 1805, and contested Westminster 1806, when he was defeated by Sheridan and Hood, and 1807, when he had still less success; wounded in a duel with Burdett 1807; died 1808 by suicide. Gillray introduced him in prints of the Westminster election, and made a caricature of the duel.

(*b*) Portrait Sketch of a Man unknown. Head in three-quarter face looking l., wearing hat.
Pencil; 3⅝ × 2½ in.

(*c*) Portrait Sketches of Mr. Dolby (?) and of General Lake. Head of a man in profile looking r., with hat on back of his head. Inscribed *Dolby* [?] *Black eyes and hair.* And very slight sketch of a man in l. profile. Inscribed *Lake.*
Pencil; 3⅝ × 2½ in.
Gerard 1st Viscount Lake, b. 1744, d. 1808, was member for Aylesbury 1790–1802; won distinction as a soldier in Flanders; put down the Irish rebellion of 1798 and, as commander-in-chief in India, broke the power of the French and of the Mahrattas by a series of brilliant campaigns.

(*d*) Portrait Sketch of a Gentleman. Head in profile looking r., wearing hat, of a man with a snub nose.
Pencil; 3⅝ × 2½ in.

(*e*) Portrait Sketch of Lord Essex. Head, nearly full face, looking a little towards the r.
Pencil; 3⅝ × 2½ in.
George Capel-Coningsby, 5th Earl of Essex, b. 1757, was M.P. successively for Westminster, Lostwithiel, Oakhampton and Radnor; succeeded to the earldom 1799; died 1839.

(*f*) Portrait Sketch of a Gentleman. T.Q.L. of a young man standing, in profile looking l., wearing hat.
Pen and ink; 3⅝ × 2½ in.

4. Six on one mount, roy., viz.:—

(*a*) Portrait Sketch of General Lake. Caricature of the head in profile looking l. Inscribed *Genl. Lake.*
Pencil: 3 × 2⅜ in.
See above, No. 3 (*c*).

(*b*) Portrait Sketches of the Speaker and Chaplain of the House of Commons. Head of the Speaker in his wig, three-quarter face looking l. Inscribed *Speaker.* And small head of the Chaplain in three-quarter face, looking l. Inscribed *Chaplain of ye House, very tall and stout.*
Pencil 3⅛ × 2⅜ in.
Charles Abbot, b. 1757; was called to the bar 1783; became M.P. for Helston 1795; elected Speaker 1802, and occupied the chair with great distinction; retired as 1st Baron Colchester 1816 and died 1829.

(*c*) Head of an Officer. Head of a man in r. profile, wearing a cocked hat. Inscribed above *G. B.*
Pencil 3⅝ × 2½ in.

(*d*) HEAD OF A GENTLEMAN. Outline sketch of a head of a John Bull type in profile looking r.
Pencil; 3⅝ × 2½ in.

(*e*) HEAD OF AN OLD MAN. Head in profile looking r., wearing hat. Inscribed *White hair.*
Pencil; 3⅛ × 2⅝ in.

(*f*) PORTRAIT SKETCH OF LORD TEMPLE. Head in profile looking l., wearing hat. Inscribed *Ld. Temple.*
Pencil; 3⅛ × 2⅝ in.
Richard Temple Nugent Brydges Chandos, b. 1776, known as Earl Temple 1784–1813, was an active Member of Parliament and Paymaster-general of the Forces in Lord Grenville's ministry, 1866–7; created 2nd Marquis of Buckingham 1813 and 1st Duke 1822; well known as a collector of prints. Died 1839.

5. Nine on one mount, roy., viz.:—

(*a*) PORTRAIT SKETCH OF A MAN UNKNOWN. Head in profile looking l., wearing a low-crowned hat. Inscribed above with a name, not legible, and below *gout in left leg.*
Slight pen sketch; 3⅛ × 1⅝ in.

(*b*) PORTRAIT SKETCH OF LORD MOIRA. Head and shoulders in profile looking l., in uniform. Inscribed *Ld. Ma.*, and with memoranda of costume.
Slight pen sketch; 3⅛ × 1⅝ in.
Francis Rawdon Hastings, 1st Marquis of Hastings, and 2nd Earl of Moira, b. 1754, served with distinction in the American war; was created Baron Rawdon 1783, and became Earl of Moira 1793; was prominent in politics as a friend and supporter of the Prince of Wales; Governor-general of Bengal 1812–1821. Died 1826. He figures frequently in Gillray's works.

(*c*) SKETCH OF A SOLDIER. Rough sketch of a soldier, nearly whole length, looking l., a musket slung on his back. Inscribed *Smiths* (?).
Pen and ink; 3⅛ × 2⅝ in.

(*d*) HEAD OF AN OLD MAN. An old man's head in profile looking r., wearing broad-brimmed hat.
Slight pen sketch; 3⅛ × 2⅛ in.

(*e*) TWO OFFICERS' HEADS. Two heads in cocked hats.
Slight pen sketch; 3⅛ × 2¼ in.

(*f*) PORTRAIT SKETCH OF A GENTLEMAN UNKNOWN. Head of a man in profile looking r., wearing hat.
Pencil; 1⅝ × 3⅛ in.

(*g*) A LIGHT DRAGOON. Study of the head and helmet, and part of the uniform of a light dragoon. Inscribed *yellow collar.*
Pen sketch; 3⅛ × 2⅝ in.

(*h*) A NEGRESS. W.L. figure of a negress in full face.
Pen and ink; 3¾ × 2⅛ in.

(*i*) HEAD OF A GENTLEMAN. A head, nearly full face, looking a little l., in a hat.
Pencil; 3⅝ × 2½ in.

Nos. 2–5 were presented by William Smith, Esq., September, 1851.

6. MR. G. BAKER, THE COLLECTOR. W.L. figure of Mr. Baker standing with one hand in his breeches pocket, and holding a print of Morland's in the other. Squared out for transfer, inscribed *A collector of Etching just returned from making a Purchase*, and with other variant titles, etc.
Pen and burnt sienna; roy., 9⅛ × 7¼ in.
This figure was inserted in the etching 'Connoisseurs Examining a Collection of George Morland's' (Wright & Evans, No. 551). The other connoisseurs are Captain Baillie, Mitchell, Cabel Whiteford, and Mortimer. Baker was a well-known print collector, of St. Paul's Churchyard.

Purchased January, 1863.

7. THE FARO TABLE. A crowd of men and women sitting and standing round an oval table by lamplight, staking money on cards; two croupiers r. and l., one dealing the cards, the other gathering in the stakes.
   Pen and sepia sketch, partly shaded with Indian ink; roy., 9 × 13⅝ in.
   A similar scene occurs in the etching, 'The Knave wins all: Modern Hospitality' (Wright and Evans, No. 65).

8. *Ob.* THE FALL OF ICARUS. Earl Temple as Icarus, with wings melting under the warmth of the King's displeasure, falling backwards on the sharp pointed stake of public opinion; his father, Buckingham, as Dædalus, is flying away; the scene is Whitehall, with the house of the Paymaster of the Forces (Temple) at the l., and his servant handing stationery to a carter at the door. Inscribed *The Fall of Icarus. Scene near Whitehall.*
   Pen and ink and burnt sienna sketch; roy., 14 × 8¼ in.
   Etched by Gillray (Wright and Evans, No. 334). The subject was supplied by an amateur. For Temple see above, No. 4 (*f*). He was joint Paymaster of the Forces in the Grenville Ministry, on the dissolution of which he was accused of appropriating a great quantity of stationery.

   Rev. SKETCH FOR A POLITICAL SATIRE. Rough and slight sketch of an unknown subject.
   Pencil and red chalk.

9. AN AMATEUR GOING A PICTURE-HUNTING ON A FROSTY MORNING. The Marquis of Stafford passing down the street to the l., where a catalogue hangs on the portico of Christie's. Inscribed with above title, repeated with variations.
   Pen and ink; roy., 9 × 8⅝ in.
   Etched by Gillray, with the title 'Mæcenas in pursuit of the Fine Arts' (Wright and Evans, No. 560). The Marquis of Stafford (b. 1758, d. 1833) was best known for his patronage of Art and for the great improvements he made in Sutherland, from which county he received his ducal title 1833.

10. *Ob.* COLONEL GEORGE HANGER ON HORSEBACK. Colonel Hanger galloping on a pony, towards the l.
    Pen and ink; roy., 6¼ × 7⅛ in.
    George Hanger, born about 1751, served with the army in America, and afterwards became well known as a boon companion of the Prince of Wales: noted for his eccentric manners and riotous conduct. He was 4th Baron Coleraine, but never assumed the title.

    Rev. SKETCH FOR A CARICATURE. A fat man on a horse riding r., meeting another (perhaps the Prince of Wales ?) driving in a phaeton.
    Pen and ink.

    Nos. 7–10 were purchased October, 1867.

11. HEAD OF A GENTLEMAN UNKNOWN. Head of an elderly gentleman in profile looking r.
    Pencil; roy., 4⅛ × 3⅛ in.

    Purchased August, 1868, with the Hawkins Collection.

In addition to these mounted drawings, there are in an album of sketches by caricaturists and by amateurs, twenty sketches supplied by various amateurs to Gillray for the following subjects, the numbers referring to the pages in the album:—

(5) THE FALL OF ICARUS. See No. 8 above.

(7) THE FALL OF ICARUS; another sketch.

(15) THE HIGH GERMAN METHOD OF DESTROYING VERMIN AT RADSTADT (Wright and Evans, No. 242).

(24) PALEMON AND LAVINIA.

(28) LORD LONGBOW (MOIRA) DISCOVERING THE MISERIES OF IRELAND (Wright and Evans, 182).

(29) GENTLE MANNERS WITH AFFECTIONS MILD (Wright and Evans, 465).

(30) HOW TO RIDE WITH ELEGANCE THROUGH THE STREETS (Wright and Evans, 379*).

(33) A MILITARY SKETCH OF A GILT STICK (Wright and Evans, 460).

(34) A MASTER OF CEREMONIES.

(35) A LYONESS (Wright and Evans, 507).

(36) 'ONLY LOOK AT THE GENERAL!'

(37) DIANA RETURNED FROM THE CHASE (Wright and Evans, 515).

(77) and (81) TRUE REFORM OF PARLIAMENT (Wright and Evans, 357); two sketches.

(86)–(91) PULPIT ELOQUENCE, MILITARY ELOQUENCE, etc.; six sketches.
Purchased May, 1854.

GILPIN, Sawrey, R.A. (b. 1733, d. 1807). Animal painter and etcher; born at Carlisle; pupil of Samuel Scott in London; worked for the Duke of Cumberland; elected A.R.A. 1795, R.A. 1797; excelled in painting of horses; painted animals for landscapes by George Barrett and figure subjects by Zoffany, and had complementary help from them.

1. *Ob.* HORSES IN A FIELD. Six horses and a colt grouped near the foreground, one lying down, the rest standing; trees r., and undulating downs in the distance. Signed *S. Gilpin.*
Water colours and pen; roy., 8½ × 12⅝ in.

Rev. STUDY FOR THE SAME SUBJECT, somewhat differently treated.
Pencil.

2. CATTLE IN A STREAM. Two cows standing in a shallow stream facing r.; cottages and trees on the high farther bank.
Water colours over pencil; roy., 7⅛ × 10¼ in.

3. STUDY OF A BEAR. A bear on a mountain side advancing l.
Water colours over pencil; roy., 7 × 9⅛ in.
Nos. 1–3 were purchased March, 1850.

4. STUDY OF CATTLE. A bull and a cow standing in a field; trees behind. Signed *S. Gilpin.*
Water colours and pen; roy., 6 × 8⅞ in.

5. ONE OF THE DUKE OF CUMBERLAND'S ROAD HORSES. A horse standing, facing l., tied up to a ring in the wall. Signed *S. Gilpin*, and inscribed *one of the Duke's Road Horses.*
Indian ink and pen over pencil; roy., 9⅝ × 12¼ in.

6. A COW GRAZING. A cow in a meadow facing l., grazing. Signed *S. Gilpin.*
Water colours and pen; roy., 5⅛ × 7⅝ in.

7. TWO HORSES IN A FIELD. Two horses, one moving away at the l., the other at the r. pawing the ground and about to attack with his teeth. Signed *S. Gilpin.*
Pencil and black chalk; roy., 10¾ × 14⅛ in.

8. THE SHEPHERD. A shepherd seated r., his dog beside him, on a bank under a tree, with his flock all about him in a field. Signed *S. Gi[lpin].*
Pencil; roy., 9½ × 12⅝ in.

9. THE SLEEPING HOUNDS.
Pencil; roy., 7⅝ × 11⅛ in.

10. AN INDIAN COW. A cow with a hump on its shoulder, facing r. Signed *S. Gilpin.*
Pencil; roy., 8 × 12½ in.

11. DONKEYS. Two donkeys standing together, one grazing.
Pencil; roy., 5⅝ × 7½ in.

12. SHEEP. A group of sheep, one standing, the rest lying down. Signed *S. Gilpin.*
Pencil; roy., 7¼ × 9⅝ in.

13. HORSES. A group of six horses standing in a field.
Indian-ink wash and pen; roy., 9⅛ × 13¾ in.
Nos. 4–13 were purchased March, 1868.

14. A MEET OF HUNTSMEN. Three huntsmen and hounds.
Pen over pencil; roy., 6½ × 7⅞ in.

15. TWO STAGS FIGHTING.
Indian-ink wash and pen over pencil; roy., 5½ × 8⅞ in.
Nos. 14 and 15 were purchased August, 1871.

16. DEER IN A PARK. A stag and doe standing together l. under a tree; other deer beyond under trees.
Pencil; 5½ × 7¼ in.

17. A CAMEL. A camel facing l., Arabs and another camel near a pyramid l. Signed *S. Gilpin.*
Pencil; roy., 7 × 8⅝ in.

18. DEER. A stag standing beside a doe lying down l., another stag lying at a little distance R.
Pencil; roy., 6½ × 9⅛ in.

19. ANDROMACHE FEEDING HECTOR'S HORSES. Andromache followed by a maid, standing at the l., and feeding three horses from a platter.
Indian ink and pencil, unfinished; roy., 7⅞ × 11¼ in.
Nos. 16–19 were purchased October, 1872.

20. GULLIVER ADDRESSING THE HOUYHNHNMS, SUPPOSING THEM TO BE CONJURORS: STUDY FOR A PICTURE. The two horses standing together on a sea beach, discussing the appearance of Gulliver, who has just landed l. and addresses them with one hand on his breast.
Monochrome, lightly tinted in parts; roy., 12⅝ × 16¼ in.
The picture was engraved in mezzotint by Valentine Green.
Purchased May, 1885, at the Cheney sale.

21. STAGS FIGHTING. A park with two stags fighting in the foreground, in front of a tree; a number of deer looking on behind.
Pencil; imp., 13 × 19¼ in.
Purchased January, 1865.

22. PORTRAIT OF A MARE. A mare facing l. Inscribed *This mare (38 years of age) belonged to Mr. Hedges, of Windsor. She was daughter to the Godolphin Arabian. Drawn by S. Gilpin,* 1765.
Pencil and pen and ink; 6 × 8¼ in.
Inserted in Vol. VI. of the interleaved Society of Artists Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

GILPIN, Rev. William (b. 1724, d. 1804). Writer and amateur painter; brother of Sawrey Gilpin; B.A. of Queen's College, Oxford; kept a well-known school at Cheam; from 1777 Vicar of Boldre, in the New Forest; held a prebend in Salisbury Cathedral; published a number of works on scenery and travel, illustrated by his own drawings.

1. A COUNTRY LANE. A lane winding from the foreground into a wood past a high bank at the l.
Indian ink and water-colour tint; roy., 5⅝ × 8¾ in.

2. LANDSCAPE COMPOSITION. A road over the top of a woody hill looking out on a great tract bounded with mountains, and with a castle on a knoll in the middle distance; two travellers on a road about to descend on the further side.
Indian-ink wash and pen; roy., 6 × 9⅝ in.

3. LANDSCAPE COMPOSITION. Thick woods on hilly ground, with a ruin rising among them at some distance; in the foreground a man and boy under a tree.
Indian-ink wash and pen; roy., 6⅝ × 9⅝ in.

4. A LAKE SCENE. A rocky foreground with two trees r., and three figures by the edge of the lake, beyond a bay of which at the l. mountains come down steeply to the water. Perhaps an adaptation of the view from Friar's Crag Derwentwater.
Indian-ink wash and pen on yellow paper; oval; roy., 9⅝ × 13 in.
Nos. 1–4 were purchased August, 1871.

5. Sunset View on a River. View from a high bank, overlooking a river which curves away abruptly to the l. past a knoll with trees; at the r., hilly country bathed in sunset light, with a tower on a wooded height above the stream.
Indian ink on yellow paper; roy., 10⅞ in. × 13⅛ in.
Purchased October, 1877.

GINGAL, (worked about 1794). Topographical draughtsman; biography unknown.

1. View of the North Side of Portman Square.
Water colours, with pen outlines; 5½ × 8¼ in.
Lithographed.
In Portfolio xxix. (No. 97) of the Crace Collection of London Views, purchased November, 1880.

GIRTIN, Thomas (b. 1775, d. 1802). Water-colour painter; born in London; pupil of E. Dayes; companion in boyhood of J. M. W. Turner; worked in London and in various parts of England, Scotland, and Wales, painting with especial sympathy and power the moors and mountains of the north; exhibited at the Royal Academy 1794–1801; visited Paris 1802, just before his death; he enlarged the whole scope of water-colour art, lifting it out of the sphere of topography, and influenced subsequent practice more than any other artist of his time.

1. Portrait of the Artist. Nearly whole length, seated, facing r., and painting at an easel or raised board before him; the face in profile. Signed *Tho. Girtin.*
Pencil; roy., 10⅛ × 8¼ in.
Purchased June, 1889.

[2–55.] Water-colour drawings.

2. Denbigh. View from a rocky height, with the remains of a castle l., looking over a broad level tract to a range of hills, beyond which, through a gap, appear far-distant mountains under a cloudy sky.
Water colours; roy., 6½ × 10⅛ in.

3. The Carter. A white horse in a cart eating fodder from the ground, with a dark horse unharnessed in front of it r., and the carter holding up a long whip, standing by the dark horse's head; from the bare field of the foreground the country spreads away, with woods and with a farm l., to a wide blue distance. Signed *Girtin.*
Water colours; roy., 6⅝ × 12⅛ in.

4. Hills and Stream. View across a river, which runs in a straight line across the foreground, of a range of bare hills, the nearest standing out pale in a passing gleam, the others, towards the l., in deep blue shadow from the rolling rain clouds above.
Water colours; roy., 6 × 10⅛ in.

5. Carnarvon Castle. View of the castle from across the sunny water of the harbour; the beach curving r., with two sloops at anchor near the castle, and a few figures busy near; at the l., the harbour mouth and the sea.
Water colours; roy., 7½ × 11⅝ in.
Engraved in mezzotint by S. W. Reynolds.

6. Barnard Castle, Durham. The ruined castle stands on a height l. above the river, which flows into the foreground from under a bridge in the near distance, a wide shallow stream with scattered rocks.
Water colours; roy., 8½ × 13⅝ in.
Engraved in aquatint by J. Hill.

7. Landscape with Hill and Cloud. A meadow bordered by a stream flowing under a dark wooded hill, behind which a scarped ridge rises against wild clouds; at the r. a bridge.
   Water colours; roy., 6 × 9½ in.
   Engraved in mezzotint by S. W. Reynolds.

8. Star Cross, Devonshire. View of the little village on the shores of the Exe at low tide; in the sandy foreground a man following two horses; two boats, and at the r. a beached schooner by the water's edge. Signed *Girtin.*
   Water colours; roy., 6½ × 9⅛ in.

9. Stone Church, near Gravesend. The smooth top of a hill, with pathway leading up to the church among trees at the l.; a woman going up the path, sheep and cattle beyond her; at the r., level fields beneath the hill, and the Thames flowing through them.
   Water colours; roy., 10⅝ × 14⅛ in.

10. York Minster. S.E. view of the minster, clustered about by houses, from a meadow across a river; a bridge at some distance r., and a few cattle in the marshy foreground and in the fields on the further side of the stream.
    Water colours; roy., 8¼ × 11⅞ in.
    Engraved in aquatint by J. Hill.

11. Near Beddgelert. A rocky stream flowing under a rude bridge into the foreground among mountains dim with rain.
    Water colours; roy., 6⅝ × 8¾ in.
    Two views of 'Bethkellert' were exhibited by Girtin at the Royal Academy in 1799. This drawing is doubtless of the same date.

12. Morpeth Bridge, Northumberland. View on the banks of the Wansbeck a little below the bridge, partly hidden at the l. by intervening cottages, in front of which rises a birch tree; a few figures on the river bank l.; beyond the bridge are woods which come down to the river at the r., and in the distance a bare hill. Signed and dated *Girtin*, 1800.
    Water colours; roy., 9 × 12⅞ in.

13. Etall Castle, Northumberland. A great prospect of undulating moorland, with a two-peaked hill in the distance l.; in the foreground a stream which curves into the r. foreground from the l. past a slope, on the top of which stands the castle tower, with a farm at the foot by the water. Signed *Girtin.*
    Water colours; roy., 9¼ × 11½ in.
    Engraved in aquatint by J. Hill.

14. A Farmhouse, unfinished. A farmhouse and outbuildings backed by trees, unfinished and showing Girtin's direct method of colouring.
    Water colours; roy., 11⅛ × 16⅛ in.

15. Two on one mount, roy., viz.:—
    (*a*) At Gordale Scar. A waterfall coming in a thin stream down a rock into the foreground. Inscribed *Gordale Scar.*
    Water colours; 5⅜ × 7¾ in.
    (*b*) Above Bolton. View from a height looking down on the Wharfe, with a steep scaur r. and dark hills rising in the distance beyond wooded fields. Inscribed *above Bolton.* Sketch for a large drawing in the collection of Mr. G. W. H. Girtin, the artist's grandson.
    Water colours; 5⅝ × 8 in.

16. Three on one mount, roy., viz.:—
    (*a*) A River-side Farm. Farm buildings and an old tree, mirrored in a stream in the foreground; evening light.
    Water colours over pencil; 4 × 6¾ in.
    (*b*) Near Knaresborough. A broad shallow stream and high bank, with a wall built on the slope, and bushes above, beyond.
    Water colours over pencil; 4⅛ × 6⅝ in.
    (*c*) Totnes, Devonshire. View looking up the Dart to the town, with the church tower rising above trees against a white cloud; two boats on the river.
    Water colours; 4⅛ × 6⅛ in.
    Engraved by J. Walker, and published in Walker's Itinerant, 1799.

17. Two on one mount, roy., viz.:—

(*a*) In a Village. A thatched barn r. with a horse and cart in front of it; at a short distance l. a church with slender spire.
Water colours over pencil; 3½ × 4½ in.

(*b*) A Farmhouse. A farmhouse l. with trees on either side of it and a path in front, up which comes a woman.
Water colours over pencil; 3½ × 4½ in.

18. Two on one mount, roy., viz.:—

(*a*) A Cottage. A cottage with a sloping field before it and trees behind, among which in the distance rises a church tower.
Water colours over pencil; 3½ × 4½ in.

(*b*) Farm Buildings. Thatched old buildings with a fence in front and two men at the l.
Water colours over pencil; 3½ × 4½ in.

19. Two on one mount, roy., viz.:—

(*a*) Copenhagen House. An evening view of the sloping fields of Islington and groups of holiday makers going up a path to the white house and tea gardens.
Water colours; 3½ × 4½ in.

(*b*) Landscape with Pond. A pond among level fields, with a row of stakes across it, and a few trees bent by the wind around; an evening light in the sky.
Water colours; 3½ × 4½ in.

20. Two on one mount, roy., viz.:—

(*a*) Cottages on a Hill. Cottages l. on a high bank, beneath which a path comes down into the foreground.
Sepia and water colours over pencil; 3½ × 4½ in.

(*b*) A Shed. A thatched low shed r. with pigs in front of it and a waggon l.; a pond and stream in the foreground.
Water colours over pencil; 3½ × 4½ in.

21. Water-mill at Charenton. View from the bank of the Marne, with the river l., and the mill built out from the bank into the stream, which turns the undershot wheel; at the r. a cart approaching the miller's house which adjoins the mill; a barge moored by the river bank. Signed and dated *Girtin*, 1802.
Water colours; roy., 7⅞ × 12⅞ in.
A pencil drawing of this subject is described below, No. 80. It was etched on soft ground by the artist and afterwards aquatinted by F. C. Lewis for the 'Views of Paris.'

22. View of a Cathedral. View of the west front of a cathedral, with cloister wall r.
Water colours; roy., 9½ × 12½ in.

23. Two on one mount, roy., viz.:—

(*a*) A Farm. A road leading across a field to a solitary farm, under a grey sky.
Water colours; 4⅝ × 6¾ in.

(*b*) A Farm and Pond. Farm buildings, with a pond in the foreground.
Water colours (unfinished); 6¼ × 9½ in.

[24 and 25.] Sketches at sea and on the coast, probably on a voyage to Scotland in a collier which Girtin made in the company of George Morland.

24. Two on one mount, roy., viz.:—

(*a*) Sketch at Sea. Three vessels, brigs or schooners, two approaching, the third tacking away towards the white-cliffed coast, seen in the distance r., over which a storm blows up.
Water colours over pencil: 4⅛ × 7 in.

(*b*) SKETCH ON A ROADSTEAD. Two brigs, a schooner and other smaller craft on a calm sea, with the coast behind jutting out from the l. in a promontory, and a smaller point nearer in.
Water colours over pencil; 4⅛ × 7⅛ in.

25. Two on one mount, roy., viz.:—

(*a*) COAST SCENE. A tongue of land projecting from the l. and a little island behind it; a ship and several fishing smacks on the calm sea.
Slight water-colour wash over pencil; 4⅛ × 7 in.

(*b*) SKETCH ON AN ESTUARY. The shores of an estuary, with a stranded sloop l. and stakes r.
Slight water-colour wash over pencil; 4⅛ × 7 in.

Nos. 2-25 were presented by Chambers Hall, Esq., February, 1855.

26. THE ARSENAL, PARIS. The colonnaded front of the Arsenal, and other buildings adjoining at the l.; figures and a carriage in the foreground.
Water colours and pen; roy., 4 × 9⅛ in.

27. Two on one mount, roy., viz.:—

(*a*) FLINT CASTLE. The coast of the Dee estuary stretching l. to the distant castle on its low headland; some fishermen, with a horse, on the beach; beyond, a group of fishing-boats.
Water colours; 3⅝ × 6⅛ in.

(*b*) A VILLAGE STREET. View down a village street, which curves away to the r., the church tower showing beyond the houses.
Water colours; 6¼ × 10⅛ in.

Nos. 26 and 27 were presented by John Henderson, Esq., January, 1863.

28. KNARESBOROUGH CASTLE, YORKSHIRE. A near view of the ruined keep on its rocky height, rising against a dappled sky.
Water colours; roy., 12⅛ × 10⅜ in.

No. 28 bequeathed by John Henderson, Esq., December, 1878.

29. DR. MONRO'S HOUSE AT FETCHAM. View of the stone, two-gabled house-front from the garden lawn, on which a man is rolling the grass; trees at the sides of the house and behind it. Signed *Girtin*.
Water colours; roy., 10⅛ × 14⅛ in.
Dr. Monro, whose portrait by John Henderson is described below, had a country house at Bushey as well as at Fetcham, and a town house in Adelphi Terrace, where the young water-colour painters, Girtin, Turner, De Wint, Cotman, and others, were welcomed and encouraged. There is a duplicate or copy of this drawing in South Kensington Museum, formerly in Dr. Percy's collection.

Purchased August, 1890.

30. PORTRAIT STUDY OF A GIRL. Whole length portrait sketch of a young woman seated, with her hands in her lap, the face full, looking a little r. Signed on the old paper mount *T. Girtin*.
Pencil, partly washed with water colour; roy., 6¼ × 3⅜ in.

Purchased December, 1859.

[31-36.] Studies for Girtin's panorama of London. The panorama is said to have been painted in 1797-8. It was taken, according to some accounts, from the top of the Albion Mills, part of which was represented in it; according to others, from the top of Sir Ashton Lever's Museum, which had been sold by lottery, and removed from Leicester House to the Rotunda, on the south side of Blackfriars Bridge. In any case the locality is the same. The horizon was semicircular. The panorama was exhibited at Spring Gardens, and after Girtin's death was taken to Russia.
The following six studies, which embrace the whole horizon of the work, are arranged according to Francia's rough print of the panorama, beginning at the l. or west. The print is mounted with the drawings.

31. WESTMINSTER AND LAMBETH. View over the roofs of Lambeth to Westminster Abbey, Hall, and bridge; Lambeth Palace and windmills further l, and the four pinnacles of St. John's Church between.
Water colours; imp., 11⅝ × 20¾ in.

32. THE THAMES FROM WESTMINSTER TO SOMERSET HOUSE. View up the Thames to Charing Cross; Somerset House and St. Mary-le-Strand r., the Shot Tower and wharves on the Surrey side in the foreground l.
Water colours; imp., 9⅝ × 21½ in.

33. THE THAMES FROM THE TEMPLE TO BLACKFRIARS. View across the river to Temple Gardens, with wharves and warehouses on either side.
Water colours; imp., 8⅝ × 19 in.

34. BLACKFRIARS BRIDGE AND ST. PAUL'S. View of St. Paul's across Blackfriars bridge and the river.
Pen, pencil, and monochrome wash; imp., 14 × 20¼ in.
This drawing is squared out for enlargement, and there is other evidence of its having been used in painting the panorama, in spots of distemper dropped on the paper.

35. THE THAMES FROM BLACKFRIARS TO LONDON BRIDGE. The city with its rows of wharves, and its steeples showing white against the smoke and turbid sky; London Bridge at the r.
Water colours; imp., 8⅛ × 17½ in.

36. THE ALBION MILLS AFTER THE FIRE. The gutted shell of the Albion Mills, with a street in the foreground, and a view over houses r. to the green distant hills.
Water colours; imp., 14½ × 11½ in.
The Albion Flour Mills were destroyed by fire, 1791. Pen drawings of this view and of No. 31 are in Mr. George Girtin's collection.

37. GREAT HALL, CONWAY CASTLE. Interior of the moss-grown ruin, with roofless arches over head and a round turret seen above and beyond.
Water colours; imp., 14½ × 11½ in.

38. KIRKSTALL ABBEY, YORKSHIRE. View looking down on the Aire winding through its moorland valley; the ruins of the abbey at the r. a little above the river's bank, the roofs and smoke of Kirkstall village at its farthest bend; in the foreground a woman on a horse talking to another woman, other figures near a farm r., and two on horseback going down from the farm to a barn by the water's edge; heavy clouds moving away over the distant hills. Signed *Girtin*.
Water colours; imp., 12⅝ × 20⅝ in.

39. NEAR BEDDGELERT. A valley and stream winding away from the level foreground into the heart of the mountains; Snowdon rising l. from lower spurs, some in light, some in shadow, under heavy rolling clouds.
Water colours; imp., 11½ × 17 in.

40. RICHMOND BRIDGE, YORKSHIRE. A near view of the bridge; two broad arches crossing the rocky stream of the Swale, which flows into the foreground, and framing a group of cottages and a water mill beyond; on the bank r., under the bridge, two women washing clothes; other figures further off, near the cottages.
Water colours; imp., 12⅝ × 20½ in.

41. ABBEY OF LINDISFARNE. Interior of the sunlit ruin, looking W. from the choir, the arch connecting the central tower and the nave alone standing, a fragile remnant against the sky; the floor mounded up with earth, on the slope of which are two donkeys; nearer, a peasant going to drive the donkeys with a stick, and a cow coming down into the foreground.
Water colours; imp., 20⅝ × 15½ in.

42. EGGLESTON ABBEY, DURHAM. The ruined abbey l., standing in a golden ray of sunset, on the top of grassy, partly wooded heights, seen from the opposite bank of the river, which flows among rocks into the foreground; both shores thickly grown with trees, and two figures on a spit running into the stream from the l. Signed *Girtin*.
Water colours; imp., 11½ × 16⅝ in.
Engraved by S. Middiman.

43. Old Ouse Bridge, York. View of the bridge from the river, with chapel and houses built over its further arches r.; in the foreground a barge, lowering its mast to pass beneath the bridge.
Water colours; imp., 10⅞ × 15⅛ in.

44. Ouse Bridge, York. View looking across the river from one bank to the other, with the bridge l., and an open beach between the buildings at its further end and the houses at the r.; two washerwomen by the water in the foreground, and figures on the opposite bank, near which two boats are moored, and on the bridge.
Water colours; imp., 8 × 18⅞ in.
A much earlier drawing than the preceding, in a lighter and colder key of colour, more akin to Turner's early works.

No. 44 was bequeathed by John Henderson, Esq., December, 1878.

45. Kirkby Priory, near Malham, Yorkshire. Two buildings, the remains of the priory, forming an angle, with a broad farmyard in front and a cottage adjoining l.; a cow and two calves at the angle of the buildings, and two boys and a woman carrying pitchers in the foreground; at the l. a path going up behind the cottage, past some trees, to a bare hill.
Water colours; imp., 12⅛ × 20⅝ in.

46. Saint Anne's Gate, Salisbury. The gate and buildings adjoining seen r. from the street, which curves away past the gate to the r., bordered l. by old houses; two carts in the road, and nearer, in the foreground, groups of country people and three pack horses.
Water colours, unfinished (the figures partly coloured); imp., 13 × 20⅝ in.
Said to be the last drawing made by Girtin, 1st November, 1802; he died on the 9th.

47. View from the Window of the old Toy Inn, Hampton Court. View across the river to a row of old houses, lining the r. bank, with trees among them; at the l. a wooded islet.
Water colours; imp., 10⅛ × 16⅝ in.

48. Turner's Farm, near Saffron Walden, Essex. A thatched, irregular, two-gabled house at the l., with trees on either side of it, facing a road, which comes into the foreground past a tree r.; a man seated r. by the roadside; two girls by the house, and a cow further off.
Water colours; imp., 12⅛ × 16⅛ in.
This farm belonged to the Girtin family. Mr. G. Girtin has a similar drawing.

49. Manor House, Richmond, Yorkshire. A Tudor house with two wings, connected by a gallery and arcade; in the foreground two cows and a man with a milk pail, a woman feeding chickens, and two pigs.
Water colours; imp., 12¼ × 18 in.

50. Conway Castle. The castle seen from the sea, backed by dark hills and distant mountains under a showery sky. Signed *Girtin.*
Water-colour sketch, unfinished; imp., 11⅝ × 17⅛ in.

51. Durham Cathedral. The cathedral on its height at the r. above trees, seen from the river below; beyond the cathedral l., part of the castle, and lower down a glimpse of the bridge; two men in a punt in the foreground.
Water colours; imp., 18⅛ × 16¼ in.
Reproduced by the Art for Schools Association, 1894.

52. Jedburgh Abbey. A near view of the west front of the ruined abbey, with a thatched building abutting on it l., over which appears the central tower and the perspective of the nave; a man with a dog talking to a woman in the foreground r., two women and a child further off; a man chopping wood and a woman and a boy by the cottage l. Signed *Girtin.*
Water colours; imp., 18¾ × 15½ in.

Nos. 31–52, with the exception of No. 44, were presented by Chambers Hall, Esq., February, 1855.

53. Rye, Sussex. The town on its hill, dominated by the church, rising dark against a fading sunset, seen from the flat meadows across the river.
Water colours; imp., 8½ × 18⅝ in.

54. Interior of Canterbury Cathedral. View looking up one of the aisles, with the nave r.; a few figures in the foreground.
Water colours; imp., 16 × 12⅝ in.

Nos. 53 and 54 were bequeathed by John Henderson, Esq., December, 1878.

55. Cayne Waterfall, North Wales. A cascade pouring down a broken slope of rock into a pool at the r., whence the water comes foaming among great stones into the foreground; trees and bushes, lightly sketched with the pen, scattered about the slopes.
Water colours and reed pen, only partly coloured; atl., 19¼ × 23⅞ in.
What seems to be an elaborated copy of this drawing, by James Ward, R.A., is in the department. See under Ward.

56. Bridgenorth, Shropshire. A near view of the six-arched bridge with its toll-house built over one of the buttresses towards the r., and the town beyond rising l. on a hill, the church tower prominent against the growing dawn; the houses are bathed in the blue shadows of twilight and the smoke floats above the roofs; a one-masted boat lies l. below the bridge, moored to a ring in a buttress, and a small boat close to the nearer bank, from which in the immediate foreground a man brings buckets of water, followed by a dog; on the bridge are two figures, and a woman ascends to it r. by steps from the shore. Signed and dated *Girtin*, 1802.
Water colours; ant., 24½ × 37½ in.
Etched by F. Short in the 'Portfolio,' 1868, vol. 19.
One of the most important and magnificent of Girtin's works. A pencil study is catalogued below, No. 65.

Presented by Chambers Hall, Esq., June, 1849.

[57–83.] Monochrome and pencil studies.

57. St. George's Row, Tyburn. A row of houses, with a fence in front of it, seen from the road, along which a waggon goes l.; two figures on the steps r. leading to the Row.
Pen and bistre wash; roy., 4⅞ × 7⅞ in.
Girtin took a house in St. George's Row on his marriage in October, 1800. The second house from the right was Paul Sandby's, from 1777 till his death in 1809, and was much resorted to by artists.

Purchased May, 1890, at the Percy sale.

58. Two on one mount, roy., viz.:—

(*a*) A Shady Road. A road shaded by trees, leading up to a village; a man going up the road and two children near the cottages.
Sepia over pencil; 4⅝ × 3½ in.

(*b*) Outhouses. A wooden shed r., another building further off, and a cart upturned l.
Sepia over pencil; 4⅝ × 3½ in.

59. Three on one mount, roy., viz.:—

(*a*) Park Scene. Trees in a park.
Sepia over pencil; 3½ × 4⅝ in.

(*b*) The Willow. A pollard willow, with a gable end behind, and a man in the foreground walking l.
Sepia over pencil; 3½ × 4½ in.

(*c*) The Windmill. A road at the top of a hill, with a windmill and barn at l.
Sepia; 3½ × 4½ in.

60. Two on one mount, roy., viz.:—

(*a*) The Stream. A stream with a small cottage near the further bank, woods and hills behind, and two figures by the water.
Indian ink over pencil; 3½ × 4½ in.

(*b*) A Water Mill. A water mill seen at a little distance across the mill pond.
Indian ink over pencil; 3½ × 4½ in.

61. Two on one mount, roy., viz.:—

(*a*) A folding Bed. A bed in which Girtin slept when in Devonshire, turned up on its hinges.
Pencil; 5⅞ × 4 in.

(*b*) Brough, Westmoreland. View over a valley filled with woods to a house on a hill sloping to a plain r.; a round castle rising on a wooded height in a valley. Inscribed *The house and castle very in* [word cut off], *Brough* [the rest illegible].
Pencil; roy., 5⅝ × 8 in.

Nos. 58–61 were presented by Chambers Hall, Esq., February, 1855.

62. Inn Yard, Edgware Road, Paddington. The yard of an old inn, with palings and bushes r., and a man with a pitchfork working l. Signed and dated *T. Girtin*, 1801.
Pencil; roy., 5⅞ × 9 in.

63. Jedburgh. View from a height looking down a main street to the hill country beyond; the abbey in a hollow r. Signed and dated *Jedborough, Scot^d., T. Girtin* 1796 x 11.
Pencil; roy., 4½ × 12⅞ in.

Nos. 61 and 62 were purchased June, 1889.

64. Hatfield House. View of the house at some distance over undulating sweeps of park.
Pencil; imp., 12⅝ × 21⅜ in.

Presented by Chambers Hall, Esq., February, 1855.

65. Bridgenorth; Sketch for No. 56. The same composition as No. 56, but with a few slight differences; the man is in the nearer boat instead of on the shore, and the woman at the r. is on the top of the steps. Inscribed by Girtin *Bridgenorth*, and by Chambers Hall *Trace from Bridgenorth in Shropsh., by Girtin, for the finished drawing in the British Museum. Presented to the Museum April*, 1850, *by C. H.*
Pencil; imp., 9½ × 21⅝ in.

[66–83.] Views in Paris. These, with others, were etched in outline on soft ground by Girtin, who coloured a set of impressions (presumably the set which, having been acquired by the Earl of Essex, and by him presented to the Duke of Bedford, is now in the library at Woburn Abbey); and from them aquatint plates were prepared and published, 1803, by Girtin's brother John. Both the outline etchings and the aquatints are in the department. Two of the subjects were painted by Girtin on a large scale as scenes for the Covent Garden Theatre; these were the Conciergerie and the Rue Saint Denis.

66. View of the City with the Louvre, from the Pont Marie. View of the Seine from the Pont Marie, with the Louvre in the distance and the towers of Notre Dame above the houses l.
Pencil; imp., 6½ × 18⅝ in.
Etched by Girtin; aquatinted by F. C. Lewis.

67. Pont St. Michel, from the Pont Neuf.
Pencil; imp., 6⅝ × 15⅞ in.
Etched by Girtin; aquatinted by J. B. Harraden.

68. The same Subject. A more elaborate drawing.
Pen and monochrome wash; imp., 7 × 17⅛ in.

No. 68 was bequeathed by John Henderson, Esq., December, 1878.

69. General View of Paris, from Chaillot. Looking up the Seine, with the dome of the Invalides r.
Pencil; imp., 6⅜ × 27¼ in.
Etched by Girtin; aquatinted by W. Pickett.

70. View of the Pont Neuf and Notre Dame. View from the Seine bank, of the Pont Neuf and Notre Dame beyond.
Pencil; imp., 6⅛ × 23¼ in.
Etched by Girtin; aquatinted by F. C. Lewis.

71. View of the Pont Neuf and the Mint. From the Seine bank, looking up the river, without the cuirassiers and other figures introduced in the etching.
Pencil; imp., 9 × 23⅛ in.
Etched by Girtin; aquatinted by F. C. Lewis.

72. The Pont au Change, Théâtre de la Cité, and Conciergerie Prison. View looking down the Seine, with the Pont Neuf beyond the Pont au Change.
Pencil; imp., 9 × 18⅞ in.
Etched by Girtin; aquatinted by F. C. Lewis.

73. The Pont de la Tournelle and Notre Dame, from the Arsenal. Inscribed with notes of colour. The etching includes more at the r. and less at the l. than this view.
Pencil; imp., 6⅜ × 18⅜ in.
Etched by Girtin; aquatinted by F. C. Lewis.

74. The Pantheon, from the Arsenal, looking across the Seine. The etching includes considerably more at the r.
Pen and pencil; imp., 6⅛ × 11¼ in.
Etched by Girtin; aquatinted by F. C. Lewis.

75. The Louvre and Bridge of the Tuileries, from the Pont Neuf. The Pont des Arts and Pont du Carrousel now intervene between these two bridges.
Pencil; imp., 6⅛ × 17⅛ in.

76. The Tuileries and Bridge, from the Quai d'Orsay.
Pencil; imp., 6⅛ × 17⅝ in.
The last two views do not appear among the etchings.

77. The Palace and Village of Choisy. From the opposite bank of the Seine. Inscribed below *View of the pallace and village of Choisy from the banks of the Seine*, and above *The pallace now belongs to Mr. Didier, by whom it has been in part demolished, timber cut, etc.* The palace has since entirely disappeared.
Pencil; imp., 5⅝ × 18 in.
Etched by Girtin; aquatinted by F. C. Lewis.

78. The Water Works at Marly. View looking down on the Seine, with St. Germain en Laye in the distance.
Pencil; imp., 5⅝ × 18¼ in.
Etched by Girtin; aquatinted by J. B. Harraden.

79. View from the Palace Terrace at St. Germain en Laye, with the Aqueduct of Marly in the distance. Inscribed *View taken from pallace terrace at St. Germain en Laye.*
Pencil; imp., 5⅜ × 17⅞ in.
Etched by Girtin; aquatinted by J. C. Stadler.

80. St. Cloud and Mont Calvaire, from the Pont de Sèvre. Inscribed *View of St. Cloud and Mont Calvaire, taken from le pont de Sève.*
Pencil; imp., 5⅜ × 18¼ in.
Etched by Girtin; aquatinted by F. C. Lewis.

81. Water Mill above the Bridge at Charenton. Inscribed *View of the water mill above the bridge at Charenton.*
Pencil; imp., 5⅜ × 10¾ in.
Etched by Girtin; aquatinted by F. C. Lewis.
A larger drawing of this subject, in water colours, has been described above, No. 21.

82. On the Banks of the Marne, below the Bridge of Charenton. Inscribed *View on the banks of the Marne, below the bridge of Charenton, near Paris.*
Pencil; imp., 5⅛ × 9⅞ in.
Etched by Girtin; aquatinted by F. C. Lewis.

83. Belle Vue and Pont de Sèvre, from St. Cloud. Inscribed *View of Bellevue and le pont de Sêve, from the terrace near le pont de St. Cloud.*
Pencil; imp., 5¾ × 18⅛ in.

Nos. 66–83, with the exception of No. 68, were presented by Chambers Hall, Esq., March, 1868.

[84–105.] Drawings after Hearne, Malton, Canaletto, Piranesi, and other masters. These were made about 1793 or earlier, for Mr. Henderson the elder, who lived near Dr. Monro in Adelphi Terrace, and like him encouraged young artists to copy from his collection. Both Girtin and Turner worked in his house, and each copied there the drawings of the other's teacher, Girtin copying Malton, and Turner Dayes. Girtin's earlier preference was for Canaletto and Piranesi; Turner was attracted more by Hearne. The copies made by Turner are very close; Girtin, on the contrary, could not conceal his own individual style.

After George Morland.

84. 'Dogs hesitating about the Pluck.' Two dogs, one covering the pluck of a hare with his forefeet, the other standing over him.
Water colours; roy., 9⅝ × 12⅝ in.

After Richard Wilson, R.A.

85. In the Villa Adriana. A house l. built on the top of old brick arches; two figures r. by a stream, and trees beyond.
Water colours; roy., 8 × 6⅝ in.

After Thomas Hearne.

86. Gate of St. Edmund's Bury Abbey, Suffolk, with trees l. and a man leading a horse in the foreground.
Water colours; roy., 7⅝ × 10 in.

87. Melrose Abbey, Roxburghshire. The interior of the ruin.
Water colours; roy., 18⅛ × 7¾ in.

88. Lanercost Priory, Cumberland. Interior of the ruin, under the central tower.
Water colours; roy., 10⅛ × 7⅞ in.

89. Ripon, Yorkshire. The Minster seen from across the river.
Water colours; roy., 7⅝ × 10 in.

After Canaletto.

90. View on the Grand Canal, Venice.
Water colours; roy., 8 × 13¾ in.

91. The Grand Canal, Venice, looking seaward. View looking towards the mouth of the canal and the Church of the Salute.
Water colours; imp., 8¼ × 19¼ in.

92. View on the Grand Canal, Venice.
Water colours; imp., 9¾ × 15¾ in.

93. The Rialto, Venice.
Pen and bistre outline; imp., 14⅞ × 20¼ in.

Nos. 84–93 were presented by John Henderson, Esq., December, 1878.

After Piranesi.

94. CARCERI No. 2. One of the famous architectural dreams of Piranesi.
Indian ink and sepia; roy., 17½ × 12⅛ in.

No. 94 was presented by John Henderson, Esq., January, 1863.

95. A BRIDGE IN ITALY. A stone bridge of many arches crossing a river which flows through a town; boats and figures in the foreground.
Water colours, partly outlined with pen; imp., 6 × 19⅞ in.

After Thomas Malton.

96. CORNHILL AND THE BANK IN 1795, with a group of figures and a few carts and carriages.
Indian ink and water colours, unfinished; imp., 12⅞ × 18¾ in.

97. ST. GEORGE'S, HANOVER SQUARE, from the S.W., with the square beyond.
Indian ink and water colours; imp., 14¼ × 13½ in.

98. THE MANSION HOUSE, with the Lord Mayor's coach in the foreground.
Water colours and Indian ink; imp., 14⅜ × 13½ in.
Two aquatints of these subjects by Malton were published, that of the Mansion House in 1783, that of St. George's in 1787. The prints are from the same point of view as these drawings, but include more, and the figures are different.

99. THE OLD ROYAL EXCHANGE, with St. Paul's in the distance l.
Water colours and Indian ink; imp., 13⅜ × 19¼ in.

After J. M. W. Turner, R.A.

100. YORK CATHEDRAL. S.W. view of the Minster from a grassy slope slanting down to the river l.; beyond the slope are trees, above which are the roofs of the town; a man resting near the foreground r., and a woman going down to the river; two men by a cottage on the bank, and a boat with two figures on the water.
Water colours; atl., 18½ × 16⅜ in.

After John Henderson, Senior.

101. DARTFORD, KENT. View looking down the main street towards the church, with many figures.
Pen and ink outline; imp., 16¾ × 21¾ in.
Both Girtin and Turner made drawings after sketches by Mr. Henderson. Some by Turner will be described under his name.

After other Artists.

102. VIEW IN ROME. Part of a Roman arch or portico r.; stairs going up between two groups of buildings in the background.
Indian ink and indigo with pen outlines; roy., 10¾ × 7⅜ in.

103. REMAINS OF THE TEMPLE OF CONCORD, ROME.
Pen and ink outline; imp., 18¾ × 21½ in.
Different from Piranesi's view of the same building.

104. A RUINED TEMPLE.
Probably after the same artist as the preceding drawing.
Pen and ink outline; imp., 16 × 21⅜ in.

105. THE SAME TEMPLE, from the other side.
Sepia wash over pencil, unfinished; imp., 11⅛ × 19⅛ in.

Nos. 95–105 were presented by John Henderson, Esq., December, 1878.

106. VIEW IN PARIS. View of a bridge, with Notre Dame seen in the distance through one of the arches.
Pen and monochrome wash, tinted in foreground; imp., 14⅝ × 20⅞ in.
Presented by John Henderson, Esq., January, 1863.

[107–108.] Drawings inserted in the interleaved copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

107. LEATHER SELLERS' HALL, OVER THE CRYPT OF ST. HELEN'S MONASTERY. Interior of the ruined hall, with the floor broken and showing the crypt below; an artist sketching in the crypt, and other figures above.
Water colours; 12¾ × 9¼ in.
In vol. vii., no. 212.

108. LEATHER SELLERS' HALL, EXTERIOR.
Pencil and sepia wash, partly outlined with pen; 17⅝ × 24 in.
In vol. xii., no. 183.
The old hall was one of the few Companies' halls that escaped the Great Fire. It was taken down in 1799.

GLOVER, John (b. 1767, d. 1849). Landscape painter; born in Leicestershire; self taught; worked in London from 1814, being elected that year an original member of the Water Colour Society; president of the society for 1815*; painted in oils also; one of the founders of the Society of British Artists, 1824; emigrated 1831 to Australia and died in Tasmania.

1. A RUINED CASTLE. The towers of a ruined castle rising at a little distance on a woody hill, towards which a road leads from the foreground past a cottage r.; a man and cart on the road, and high tree l.
Water colours; roy., 11¼ × 9⅜ in.
Purchased May, 1885.

2. BRACKLIN FALL, NEAR CALLANDER. The torrent foaming down a precipice, seen from the opposite crag, with hills beyond, under a sky of clouds and pale passing gleams.
Water colours; roy., 5⅞ × 4⅝ in.
Purchased May, 1885, at the Cheney sale.

3. EVENING ON THE RIVER. A broad, smooth stream, with clumps of trees upon the bank beyond, past which the evening light comes from the r., glancing on their foliage and falling on a willow by the water in front of them, on a man punting across to the foreground, and on two swans by the bank at the r.; a boat with a sail at the l., and beyond it, fields and a distant house bathed in light.
Water colours; roy., 8¾ × 15⅝ in.
Purchased December, 1892.

4. Three on one mount, roy., viz.:—
(*a*) LANDSCAPE WITH CATTLE. Two shepherds by a bank and a tree-shaded pool l., sheep and cattle r., wooded country beyond.
Sepia; 3⅛ × 5⅝ in.
(*b*) THE RAINBOW. A rainbow arching a wooded landscape, with distant hills; two figures on a road r.
Sepia; 3⅛ × 5⅝ in.
(*c*) ON A RIVER. View looking up a river, which flows out r. between woody cliffs r., and bank with a group of trees l.
Sepia; 3⅛ × 5⅝ in.

5. Three on one mount, roy., viz.:—

(*a*) A Woodland Prospect. View over a wide, woody country; a man with a dog in the foreground.
Indian ink; 3⅛ × 5⅝ in.

(*b*) Sunrise over Hills. Trees on a high mound l., and other trees r., framing a view of the sun breaking over distant hills; two men and some cattle in the foreground.
Indian ink; 3⅛ × 5⅝ in.

(*c*) Warwick Castle. The castle, seen at some distance from the river; a group of tall willows l.; a boat in the foreground r.
Indian ink; 3⅞ × 6⅞ in.

Nos. 4 and 5 were purchased March, 1894.

6. The Fisherman. A stream coming into the foreground under high sandstone banks, with a row of trees behind a cottage l. on the further bank; in the foreground, by the water, a fisherman with a net on his shoulder.
Water colours; imp., 13⅞ × 18⅛ in.

7. View of a Town. The bank of a river, with trees r. and l. enclosing the view of a town beyond the river, dominated by the square tower of a great church.
Water colours; imp., 14⅛ × 19⅞ in.

Nos. 6 and 7 were purchased June, 1885.

GOODALL, Frederick, R.A. (b. 1822,).

1. The Lady and the Swan. A lady walking by the side of a reedy pond and a swan coming towards her on the water. Signed and dated *F. G.* 1854.
Pencil; roy., 4¼ × 6⅞ in.
Purchased January, 1872.

GORE, Charles (b. 1729, d. 1807). Draughtsman and antiquary; a ship-builder, according to Goethe; made a tour in Sicily 1777, with Payne Knight, whose diary of the tour was translated by Goethe; member of the Dilettanti Society 1781; from a few years after that date resided in Florence.

1. Temple of Ceres, Segesta. A near view of the temple from one end of it.
Water colours; roy., 6¾ × 10⅜ in.

2. The Lipari Islands, from the North. The Lipari Isles; Stromboli overhung with smoke l., Panaria and Salina r., and Lipari in the distance between; a vessel r. and two other craft in the distance. Inscribed *L'Isles de Stromboli Panaria & Saline. prise du Côté du Nord, douze miles de distance en voyant la Stromboletta.* 1777.
Water colours; roy., 6¾ × 17¾ in.

3. Stromboli, from the North. The volcano rises from the sea l., a faint cloud floating above the crater; Panaria and Salina at the r. Inscribed *Stromboli du Côté du Nord, quatre miles eloigné.* 1777 *le* 23 *Avril.*
Water colours; roy., 6⅝ × 17⅛ in.

4. Mount Etna, from the Convent of Nicolosi: joint work with Thomas Hearne. Bare rock-strewn slopes, up which two travellers on horseback and three guides on foot make their way from the r.; towards the l., beyond a succession of woody ridges, the topmost peak of Etna sends its wreath of smoke into the clear sky.
Water colours; roy., 11 × 17⅜ in.

5. Syracuse, from Epipolæ: joint work with Thomas Hearne. View from near the edge of a rocky plateau to the level coast beyond, and Syracuse on its projecting isthmus towards the l.; a woman guiding two travellers on a road which leads from the l. foreground to a chapel on the brink of the heights.
Water colours; roy., 10⅜ × 17⅜ in.

6. SYRACUSE FROM THE RUINS OF OLYMPIEUM, WITH THE REMAINS OF THE TEMPLE OF JUPITER. Two broken columns standing at the r. near the reedy shore, and Syracuse seen across the bay towards the r. Inscribed *Syracuse.*
Water colours; unfinished; roy., 9 × 14⅝ in.

7. TEMPLE OF JUNO LUCINA, AGRIGENTUM. A near view of the temple ruins, with a row of olives r.
Water colours; unfinished; roy., 9 × 16⅝ in.

8. THE TWO TEMPLES AT AGRIGENTUM. The Temple of Juno Lucina, near the cactus-dotted foreground; beyond, l., the Temple of Concord, and r. the town of Girgenti. Inscribed *Temple of Juno Lucina.*
Water colours; roy., 7⅝ × 16½ in.

9. TEMPLE OF CONCORD AT AGRIGENTUM. View from below of the temple on its bare hill shelving downward r.; three Sicilians and their goats on the grass before the temple above the foreground rocks. Inscribed *Temple of Concord, Girgenti.*
Water colours; roy., 9⅞ × 17⅛ in.

10. RUINS OF THE TEMPLE OF JUPITER AT AGRIGENTUM. Fragments of huge columns with bushes growing about them; a young man seated on a stone near the foreground.
Monochrome sketch; roy., 9⅞ × 17⅛ in.

11. RUINS OF THE TEMPLE OF JUPITER AT AGRIGENTUM. Scattered and overthrown blocks of masonry, with trees l., and a young man seated in the shadow of the ruins.
Indian-ink wash and pen; roy., 10½ × 17 in.

12. RUINS OF SELINUS. A grassy upland with a flock of goats, and at some distance the scattered ruins of Selinus; at the l. the sea. Inscribed *Les Ruines de Selinus*, 1777.
Water colours; roy., 8⅝ × 13¾ in.

13. RUINS OF SELINUS. A nearer view of the ruins; two long-horned oxen lying in the foreground, a boy near them, and two figures at the l. Inscribed *Les Ruines de Selinus*, 1777.
Water colours; roy., 8¾ × 14⅝ in.

14. CAPITAL OF A PILLAR OF THE GREAT TEMPLE AT SELINUS. A capital broken off and half embedded in the ground. Inscribed *A Selinounte*, 1777.
Water colours; roy., 8½ × 13½ in.

15. RUINS OF SELINUS FROM THE SOUTH. View of the wide grassy plain, with extensive groups of fallen ruins scattered about it; two goatherds l. on one of the vast fragments in the foreground.
Water colours; ant., 13⅜ × 30⅛ in.

16. RUINS OF SELINUS FROM THE WEST. A mass of fallen and broken columns strewn along the foreground, with a distant view of the modern town l.; r. the sea and coast stretching away to Cape San Marco and distant mountains.
Water colours; ant., 11¾ × 29½ in.

17. PORTO VENERE, ITALY. View of the coast and the island of Palmaria, looking S., with Porto Venere and the entrance to the Gulf of Spezzia at the l.; near the foreground a fishing boat sailing towards the r. Inscribed *Porto Venere, coming out of the Gulf of Spezzia, Stato di Genoa*, 1775.
Monochrome with slight tint in parts; roy., 9½ × 17½ in.

18. A MAN-OF-WAR IN THE DOWNS. A frigate in a rough sea coming towards the l.; chalk cliffs and lighthouse r.; other craft in the offing; storm clouds blowing up from the l.
Indian ink partly tinted, with pen outlines; roy., 10¾ × 16⅞ in.

19. A NAVAL REVIEW. A roadstead, probably Spithead, with a long line of distant battleships at anchor firing a salute, while nearer a number of yachts and small craft pass up and down the line.
Indian ink, tinted; roy., 6 × 16½ in.

20. Armed Boats off the English Coast, 1794. A cutter and a lugger, both armed with guns, making to sea towards the l.; cliffs in the background, with another cutter near them; and a rowing boat r. and l. Signed and dated *C. Gore*, 1794.
Water colours; roy., 11⅛ × 17⅞ in.

21. A Fishing Smack. A brown-sailed smack sailing r., and another in the distance. Signed and dated *Charles Gore*, 1794.
Water colours and pen; roy., 5⅝ × 6½ in.

22. An Armed Cutter in a Storm. A cutter sailing away under a strong wind from the l.; in the distance another boat dimly seen in a black rain storm.
Water colours and body colours (blackened in parts); roy., 7⅝ × 10⅝ in.

23. Ships in a Calm. A calm sea, with a frigate anchored r. and two sloops l., with ships and boats going to and fro, and a cutter in the distance. Signed and dated *C. Gore*, 1794 (?).
Water colours; roy., 8⅛ × 12⅞ in.

24. Shipping in a Breeze. A roughening sea with gathering clouds above and a cutter sailing towards the r., a barque and two other cutters beyond at the r. and a lugger l.
Indian ink on drab paper heightened with white (now blackened); imp., 11 × 21⅜ in.

25. A Lugger in a Breeze. A three-masted lugger sailing from the l. with a strong breeze; a moving cloudy sky.
Water colours on drab paper heightened with white; roy., 11⅛ × 21⅛ in.

26. View of Bonn. View of Bonn from the Rhine, which flows into the foreground, with a number of vessels sailing down stream. Inscribed *Bonn sur le Rhin.* Signed and dated *C^e. Gore*, 1790.
Water colours and pen; imp., 7⅜ × 21 in.

27. Isola Bella. View from the shores of a bay on the Lago Maggiore, looking across to the villas and terraced gardens of Isola Bella, with Isola Superiore l., Isola Madre and Pallanza r., all backed by the mountains, enclosing l. a luminous vista of the lake towards the N.; in the foreground a boat, and other boats about the islands. Inscribed with names of places and notes in Italian; dated 31 *Luglio*, 1795, and signed *C. Gore.*
Water colours; ant., 12⅝ × 36 in.

All bequeathed by R. Payne Knight, Esq., 1824. For other drawings of the same series executed for Payne Knight by T. Hearne, see under the works of that artist.

GOULD, John, F.R.S. (b. 1804, d. 1881). Ornithologist and draughtsman; born at Lyme Regis; taxidermist to the Zoological Society, 1827; published a long series of works on birds, 1832–1880, illustrated by himself. His collections of humming birds and Australian mammals are now in the British Museum.

1. *Ob.* Quail. Two quails with their young on the ground among grasses and blue convolvulus. Inscribed *Quail. J. Gould*, 1863, and signed and dated a second time *J. Gould, F.R.S., March* 11, 1864.
Pencil and water colours; roy., 9⅜ × 14⅞ in.

Rev. Robins. Two robins.
Pencil.

Purchased January, 1890.

GOUPY, Joseph (d. 1763). Water-colour painter and etcher; born in France; came young to England; was employed by Frederick, Prince of Wales; painted miniatures and landscapes and scenes for the Opera; celebrated also for his fan-painting; etched in the manner of Salvator Rosa.

1. LANDSCAPE, WITH FIGURES. A tree l. by the side of a stream, which comes into the foreground between high banks; on the r. bank a group of fishermen; on the opposite slopes sheep, and shepherds in the distance; beyond, r., a scarped white hill.
   Body colours; roy., 7¼ × 8¾ in.

   Bequeathed by the Rev. C. M. Cracherode, 1799.

GRANT, Sir Francis, P.R.A. (b. 1803, d. 1878). Painter; born in Edinburgh; spent his fortune young, and then took to painting, though untrained as an artist; first exhibited at the Royal Academy 1834, and in a few years became the fashionable portrait painter; elected A.R.A. 1842, R.A. 1851, P.R.A. 1866, when he was knighted.

1. PORTRAIT OF MRS. MOUNTJOY. Head and shoulders, directed l., in riding hat, with veil thrown back; the face in three-quarters, and eyes looking towards the r.
   Black chalk with a little blue and red chalk; roy., 9¾ × 6¾ in.

   Purchased August, 1875.

2. STUDY FOR AN EQUESTRIAN PORTRAIT OF COUNT D'ORSAY. The Count on horseback riding towards the l., the face not drawn in; behind, other riders in the Row and the Achilles statue.
   Pencil; roy., 8¾ × 10⅜ in.
   Grant painted, perhaps from this study, an oil sketch now in the Wallace Collection, and engraved in S. Sidney's 'Book of the Horse,' p. 290. D'Orsay (b. 1801, d. 1852) was for many years (1831–49) one of the leaders of fashion in London, and, with Lady Blessington, formed the centre of a brilliant coterie.

3. STUDY OF A HORSE. A horse galloping towards the l.
   Pencil; roy., 10⅝ × 17⅜ in.

4. STUDY OF THE HINDQUARTERS OF A HORSE.
   Black and white chalk on greenish-grey paper; roy., 16½ × 12⅝ in.

5. *Ob.* STUDY FOR AN EQUESTRIAN PORTRAIT OF LORD CHESTERFIELD. Riding towards the l.
   Pencil, touched with red chalk; imp., 15⅞ × 18¾ in.
   George Stanhope, 6th Earl of Chesterfield (b. 1805, d. 1866), was one of the most noted dandies of the day.

   Rev. A ROUGH SKETCH. Sketch of a couple driven in a carriage by four horses with two postillions.

   Nos. 2–5 were purchased January, 1865.

GRAVATT, W., Colonel (worked about 1790). Civil engineer, draughtsman, and engraver; F.R.S.; engraved some views of Jamaica in aquatint.

1. LUDLOW CASTLE, SHROPSHIRE. View of the castle, crowning a slope up which runs a road lined with trees, seen from across the river which flows beneath.
   Water colours; roy., 8¾ × 13½ in.

2. KINGSTON, JAMAICA. View from above of the town and harbour, with Fort Charlotte beyond and the sea l.; ships and boats in the bay; in the foreground negroes with a cart; two English horsemen r. and a man on a mule l.
   Body colours; roy., 12⅛ × 19⅛ in.
   A similar, but not identical, view was engraved in aquatint by Gravatt.

3. FORT EDWARD. A road by the shore, with harbour l. in the foreground; the fort beyond the water, and passage out to sea l. Signed *W. G.*
   Water colours and pen; roy., 11⅝ × 18⅝ in.

4. DORSETSHIRE HILL AND PART OF KINGSTON. View from the Leeward road on Kingston Hill over country undulating to the sea, with Kingston on a bay at the r. and Dorsetshire Hill at the l., beyond; rocky islands in the distance; near the foreground a man and woman meeting a horseman.
   Water colours and pen; imp., 12¼ × 19⅝ in.
   All purchased December, 1867.

GRAVELOT, Hubert François Bourguignon (b. 1699, d. 1773). Designer, painter, and engraver; born at Paris; came to London about 1732 and remained till 1745; returned to France for a time, then worked once more in London till 1755; painted a few pictures, but is best known as a draughtsman and designer of book illustrations, in which field he acquired immense vogue and influence, both in France and England; the teacher of Gainsborough, and important as engrafting the grace of the Watteau tradition on the English style; after 1755 in Paris, where he died.

1. A LADY WITH A FAN. A lady in full skirted dress of the period, standing facing to the front, and looking full, one hand on her breast, the other hanging by her side and holding a fan; a pillar l. Inscribed at the top *G.* (either as signature or as indicating Grignion, who was to etch the drawing).
   Pencil; roy., 9⅝ × 6⅝ in.
   Etched in reverse by Charles Grignion as No. 4 of a set of studies of men and women, published 1744.
   Purchased July, 1883.

2. STUDY OF A GENTLEMAN, SEATED. A man wearing a hat, seated on a chair directed r., the face full, and eyes looking downward l.
   Black chalk on drab paper, heightened with white; roy., 12⅛ × 8⅝ in.
   Purchased October, 1853.

3. A SIMILAR STUDY. The same man seated, facing the front, but looking r.
   Black chalk on drab paper, heightened with white; roy., 12⅛ × 8⅛ in.
   Nos. 2 and 3 are studies for the same series as No. 1, but were not etched; at least they do not appear in the Museum set of the etchings. Many other studies of like character, and apparently from the same models, were made by Grignion, Gravelot's pupil. One of them is described below (see Grignion).

4. LADIES AND GENTLEMEN ON A TERRACE. A terrace with curved staircase at the back, leading from a house unseen; a gentleman brings a lady down the steps, on the lowest of which are two children and their nurse; groups are standing about the terrace, and some of the men look over the balustrade, the top of which appears in the foreground; towards the l. are two Orientals talking to an Englishman.
   Pen and Indian-ink wash over pencil; roy., 4⅞ × 14⅛ in.

5. Five on one mount, roy., viz. :—

   (*a*) ILLUSTRATION TO RICHARDSON'S 'PAMELA.' Lady Davers expostulating in a passion with Mr. B., who grasps her by the arm, and Pamela entreating her on her knees.
   Pen and sepia wash; 5⅛ × 3 in.
   Engraved in reverse by the artist.

(*b*) ILLUSTRATION TO 'PAMELA.' Pamela refusing to pour out wine for Lady Davers at her nephew's request.
Pen and sepia wash; 5⅛ × 3 in.
Engraved in reverse by the artist.

(*c*) ILLUSTRATION TO 'PAMELA.' Mr. B. handing 'Pamela' into his coach.
Pen and sepia wash; 5 × 3 in.
Engraved in reverse by the artist.

(*d*) ILLUSTRATION TO 'PAMELA.' Pamela's wedding with Mr. B., Mrs. Jewkes attending her.
Pen and sepia wash; 5⅛ × 3 in.
Engraved in reverse by the artist.

(*e*) ILLUSTRATION TO 'PAMELA.' Pamela upsetting the table in her haste to embrace her father.
Pen and sepia wash; 5⅛ × 3 in.
Engraved in reverse by the artist.

Nos. 3–5 were purchased June, 1888.

6. Four on one mount, roy., viz.:—

(*a*) ILLUSTRATION TO 'PAMELA.' Pamela giving the papers to Mr. B. in the garden.
Pen and sepia wash; 5 × 3 in.
Engraved in reverse by the artist.
The engravings for 'Pamela' are in the department, some of them being proofs touched and corrected in pencil or sepia by the artist.

(*b*) ILLUSTRATION TO A NOVEL. An old woman chiding a young one, who weeps and points to an empty chair. Perhaps Pamela and Mrs. Jervis; an illustration to Richardson's novel.
Pen and Indian-ink wash; 2⅜ × 3⅜ in.

(*c*) ILLUSTRATION TO APULEIUS' 'CUPID AND PSYCHE.' Psyche borne on a litter to the mountain top, her father and mother following.
Pen and Indian-ink wash; 2⅜ × 3⅜ in.

(*d*) ILLUSTRATION TO DRYDEN'S 'AURENG-ZEBE,' ACT IV., SC. 1. Aureng-zebe about to drink a cup of poison, but prevented by Morat; Queen Nourmahal r., upbraiding Morat with angry gesture.
Pen over pencil; 5¼ × 3⅛ in.
Engraved by G. Van der Gucht for Dryden's Dramatic Works, 1763, Vol. IV., p. 75.

Purchased July, 1889.

[7–9]. Illustrations to Gay's Fables, Vol. II., London, 1738. Engraved by G. Scotin.

7. Four on one mount, roy., viz.:—

(*a*) FABLE IV.: THE ANT IN OFFICE. Ants in council in the foreground; a girl feeding turkeys behind. Signed *H. Gravelot inv. et delint.*
Sepia wash and pen; roy., 6½ × 4¼ in.

Purchased November, 1865.

(*b*) FABLE VI.: THE SQUIRE AND HIS CUR. The Squire advised by his neighbour to turn away his cur; a servant standing behind the Squire; house and garden beyond. Signed *H. Gravelot inv. et delin.*
Sepia wash and pen; 6⅜ × 4⅜ in.

(*c*) FABLE III.: THE BABOON AND THE POULTRY. The Goose deriding the pride of the Baboon, now a prisoner; other poultry in the background. Signed *H. Gravelot inv. & delin.*
Sepia wash and pen; 6⅜ × 4¼ in.

(*d*) FABLE II.: THE VULTURE, SPARROW, AND OTHER BIRDS. The vulture on a tree, surrounded by his satellites, looking down on the contented sparrow. Signed *H. Gravelot inv. & delin.*
Sepia wash and pen; 6⅞ × 4⅛ in.

8. Four on one mount, roy., viz. :—

(*a*) FABLE VII.: THE COUNTRYMAN AND JUPITER. Jupiter on a cloud, showing the countryman the miseries of the rich and powerful. Signed *H. Gravelot inv. et delin.*
Indian-ink wash and pen; 6¾ × 4½ in.

(*b*) FABLE XV.: THE COOKMAID, THE TURNSPIT, AND THE OX. The ox reproving the dog, which the maid comes out to drive in to his work of turning the spit. Signed *H. Gravelot inv. et delin.*
Indian-ink wash and pen; 6⅞ × 4⅜ in.

(*c*) FABLE X.: THE DEGENERATE BEES. The honest bee dismissed from the hive; a gardener busy on a terrace in the background. Signed *H. Gravelot inv. et del.*
Indian-ink wash and pen; 6¾ × 4⅜ in.

(*d*) FABLE V.: THE BEAR IN A BOAT. The bear stranded in the boat, derided by the beasts on the bank and the fishes in the water. Signed *H. Gravelot inv. & delin.*
Indian-ink wash and pen; 6⅞ × 4½ in.

Nos. 7 (*b*)-(*d*) and 8 were purchased November, 1890.

9. Four on one mount, roy., viz. :—

(*a*) FABLE I.: THE DOG AND THE FOX. The fox shrinking in fear of the farmer's wife, who approaches on horseback; the dog remonstrating. Signed *H. Gravelot inv. & del.*
Indian-ink wash and pen; 6½ × 4¼ in.

(*b*) FABLE VIII.: THE MAN, THE CAT, THE DOG, AND FLY. The man upbraiding the fly on his plate; the cat and dog sit by the table, and a servant stands behind it. Signed *H. Gravelot inv. & delin.*
Indian-ink wash and pen; roy., 6⅝ × 4⅜ in.

(*c*) FABLE XI.: THE PACK HORSE AND THE CARRIER. The proud pack horse in the stable admonished by the carrier. Signed *H. Gravelot inv. & delin.*
Indian-ink wash and pen; roy., 6⅝ × 4¼ in.

(*d*) FABLE XVI.: THE RAVENS, THE SEXTON, AND THE EARTHWORM. The sexton and the two ravens in the churchyard referring their dispute to the earthworm. Signed *H. Gravelot inv. & del.*
Indian-ink wash and pen; roy., 6½ × 4⅜ in.

Purchased November, 1865.

10. Two on one mount, roy., viz. :—

(*a*) SCENE AT A THEATRE. The stage of a small theatre, with the orchestra in the foreground and boxes beyond; on the stage an actor in a fool's costume, standing between Comedy and Tragedy; a Cupid hovering above the figures. Signed *Hubert Gravelot inv. & delin.*
Indian-ink wash and pen; 5¼ × 3¼ in.
Engraved in reverse by G. Van der Gucht.

(*b*) ILLUSTRATION TO A BOOK. A lady fainting l., in the arms of her three waiting women, who are about to lay her on a bed, near which, r., a lady sits weeping.
Engraved in reverse.

Purchased August, 1868.

11. ILLUSTRATION TO A NOVEL. Two prisoners in chains appealing on their knees to a man standing r.: two ladies looking on in agitation at the l., and a man protesting with hands held out; in the background a ship partly seen between the houses.
Pen and ink and Indian-ink wash; roy., 5 × 3 in.

Purchased August, 1875.

12. Two on one mount, roy., viz.:—

(*a*) Design for Headpiece in a History of England. A bust of Queen Anne on a pedestal, attended l. by Justice and Truth, r. by Religion and Fortitude.
Sepia wash and pen; 3⅝ × 6⅛ in.
Engraved by C. Grignion.

(*b*) Design for Headpiece in a History of England. Britannia with spear and shield, driving Tyranny and Ignorance from Justice and Plenty, who sit enthroned l., a Cupid holding above them a cap of Liberty on a spear; ships in the distance.
Sepia wash and pen; 3⅝ × 6⅛ in.
Engraved by the artist.

13. Two on one mount, roy., viz.:—

(*a*) The Death of Dido. Dido lying on the pyre, with the sword in her breast; Anna kneeling and weeping l., two attendants on the other side of the pyre; Love floating above Dido's head. The design enclosed in a scallop-shaped frame, inscribed beneath *Improbe Amor quid non mortalia pectora cogis?* Signed *H. Gravelot inv. et delin.*
Bistre wash and pen; 3⅜ × 4⅛ in.
Engraved by W. H. Toms, whose print is mounted under the drawing.

(*b*) Design for Titlepage to D'Anville's Atlas. A river-god r., leaning on his urn, and contemplating an inscription on a ruined monument, by which a Tartar stands.
Pen and sepia wash; 6 × 5⅜ in.
J. B. Bourguignon d'Anville, the geographer, was Gravelot's brother.

14. Four on one mount, roy., viz.:—

(*a*) Design for a Book Ornament. Trophies of Science, a globe, books, and mathematical instruments.
Pen and bistre wash; 3⅛ × 8⅛ in.

(*b*) Design for Tailpiece. A cartouche hung with garlands, and with a weeping Cupid in the centre.
Pen and bistre wash; 4⅛ × 5⅜ in.

(*c*) Design for Tailpiece. A cartouche, with a boy Genius sitting among crowns and helmets and holding Fame's trumpet, and writing in her book; behind, a relief representing a battle, surmounted by the arms of England.
Pen and bistre wash; 4⅜ × 4⅞ in.

(*d*) Design for Tailpiece. A cartouche with a Genius kneeling among musical instruments, and holding a mask before his face; behind, a garden terrace.
Pen and bistre wash; 4⅛ × 5⅛ in.

Nos. 12–14 were purchased July, 1889.

15. A Panel of Ornament. A design for Rocaille ornament, enclosing a triangular blank space in the middle; at the top two Cupids playing, at the l. a fox among vine leaves, and at the r. a dog. Signed *H. Gravelot, delin.*
Pen and water-colour tint; roy., 9⅜ × 14⅛ in. (the lower corners cut off).

Purchased May, 1890, at the Percy sale.

[16–19.] Designs for the ornamental frames to the Portrait Heads of Illustrious Persons, engraved by Houbraken.

16. Design for Frame to the Portrait of Shakespeare. Panel with musical instruments, mask, etc., below the oval left for the portrait and inscribed *Shakespeare.* Signed *H. Gravelot inv. et delin.*
Sepia; roy., 14⅝ × 9⅛ in.

17. Design for Frame to the Portrait of Milton. The serpent holding the apple in its mouth, with a lyre and bayleaves beneath the oval left blank and inscribed *Milton.* Signed *H. Gravelot inv. et del.*
Sepia with Indian-ink outlines; roy., 14⅛ × 8⅜ in.

18. Design for Frame to the Portrait of Pope. An ornamented oval frame with the sun below breaking through clouds above a picture of Apollo among the Muses crowning poets. Signed *Gravelot inv. et f*
Indian-ink wash and pen; roy., 13⅞ × 8⅝ in.

19. Design for Frame to the Portrait of Sir Wm. Temple. A frame ornamented in the Rocaille style, with an eagle holding a laurel branch below, and l. the Goddess of Plenty, r. the Three Graces. Signed *F. H. Gravelot inv. et delin.*
Indian ink; roy., 14⅜ × 9 in.
At the top a modification of the design has been added on a separate slip of paper over the original drawing.
Nos. 16–19 were bequeathed by the Rev. C. M. Cracherode, 1799.

20. Design for Frame of two Charts in Pine's 'Tapestries.' Between the two spaces left blank for the charts of the engagement between the English and Spanish fleets off the Isle of Wight, and of the Spaniards pursued up Channel, a naval pillar, surmounted by a figure of Victory; above, portraits of Frobisher and Hawkins on two medallions, and two boy genii with naval trophies on each side; below, sailors bringing weapons from Spanish ships.
Sepia wash and pen; imp., 14⅝ × 23¾ in.
Engraved by J. Pine in the 'Tapestry Hangings of the House of Lords,' plate vii., 1739.
Purchased August, 1871.

21. View of London, from One Tree Hill, Greenwich Park, with groups of ladies and gentlemen in the foreground.
Sepia with pen outlines; 9⅜ × 15⅞ in.
In Portfolio xxxvi. (No. 27) of the Crace Collection of London Views, purchased November, 1880.
See also under Nathaniel Buck, vol. i., p. 151, for a drawing with figures by Gravelot.

GRAY, Samuel (worked about 1800–1830). Draughtsman; biography unknown.

1. Barnes, Surrey. Part of the village green; a pond l., bordered by the backs of houses and gardens, and a windmill; at the r., a girl stooping by a log and a man talking to her. Signed *S. Gray inv. et del.*
Indian ink and water-colour tint; roy., 7⅞ × 10⅝ in.
Presented by W. de Gray Birch, Esq., March, 1879.

GREEN, Amos (b. 1735, d. 1807). Water-colour painter; brother of the following, Benjamin Green; born at Halesowen, Shropshire; best known for flower pieces; painted landscapes also in later life; worked at Halesowen, Bergholt, Bath, and Burlington.

1. *Ob.* Mountain Landscape. A man sitting on the bank of a stream, on the further side of which are trees and a bush-grown crag r., and in the l. distance a mountain peak.
Indian ink and sepia; roy., 8¾ × 10⅞ in.

Rev. Mountain Landscape. Grassy slopes with trees, and steep cliffs beyond.
Indian ink and sepia.

2. View on a River. A stream flowing into the foreground under overshadowing trees; at a little distance, three men in a boat under a high bank.
Indian ink and sepia; roy., 7 × 10⅝ in.
Nos. 1 and 2 were purchased November, 1879.

3. Sidmouth Bay, Devonshire. View from a road at the top of a hill, with trees r. and l., looking down to the town and bay, and the coast beyond from Exmouth to Berry Head.
Water colours; roy., 7⅞ × 10¾ in.
Purchased October, 1881.

GREEN, Benjamin (b. about 1736, d. about 1800). Mezzotint engraver and draughtsman; born at Halesowen; drawing master at Christ's Hospital; drew and etched a number of plates of antiquities, and engraved in mezzotint several animal subjects after Stubbs, besides a few portraits.

1. CHRIST'S HOSPITAL. View, in an oval frame, of the court of the school, with clock tower rising l. above the buildings; boys flying kites and playing in the courts.
   Indian ink and water-colour tint; roy., 3⅞ × 3 in.
   Purchased October, 1877.

2. CANONBURY TOWER, ISLINGTON. The tower and the remains of the manor house, seen from across a pond or stream in the foreground; on the further bank a man talking to another, who sits on a low fence. See note on the drawing by J. W. Archer, vol. L, p. 58., No. (30).
   Indian ink, water-colour tint, and pen; roy., 10 × 14⅛ in.
   Purchased April, 1881.

3. HIGHBURY BARN, ISLINGTON. View of the once popular place of entertainment, with a green in front of it r. and a man waiting with a donkey under trees on the road l.
   Water colours; roy., 10 × 14⅛ in.
   Purchased June, 1881.

4. KELLWORTH, NORTHAMPTONSHIRE. A village street, with church spire at the end of it; a group of boys in the road r. Inscribed *Kellworth, Northamptonshire, Aug.*, 1795 (?).
   Indian ink and water-colour tint; roy., 8⅝ × 11⅛ in.

5. A TURNPIKE GATE. The gate, with toll-house l. and open road in the foreground; a man just beyond the gate, and low hills in the distance.
   Indian ink and water-colour tint; roy., 9⅛ × 12⅛ in.
   Nos. 4 and 5 were purchased November, 1881.

6. A LION SEIZING A STAG. A stag fallen and seized from behind by a lion, which tears its body; trees l. and a background of crags.
   Sepia and Indian ink, partly tinted; atl., 17⅝ × 21¼ in.

7. PHAETHON DRIVING THE CHARIOT OF THE SUN. Phaethon vainly trying to guide the four horses which whirl the fiery-axled chariot towards the r., while a thunderbolt descends to strike him. Signed and dated *B. Green Del^n., Ap^r.*, 1790.
   Monochrome, tinted in parts; atl., 17¼ × 23¼ in.
   Nos. 6 and 7 were purchased October, 1877.

GREEN, William (b. 1760, d. 1823). Water-colour painter and engraver; born at Manchester; worked as an engraver in London, then settled at Ambleside, painting views of the Lake country, from which he afterwards engraved some sets of prints; published a guide to the Lake country 1822, with etchings by himself.

1. A WATERFALL. A stream falling over a rocky bank, with a tree r. into the foreground.
   Water colours and Indian ink; roy., 9⅜ × 12⅝ in.

2. LANDSCAPE, WITH A PASSING STORM. A field, with trees on a slope r. and a view of a village in the distance, backed by a storm passing r. above an isolated hill.
   Water colours; roy., 7 × 10⅛ in.
   Nos. 1 and 2 were presented by Sir W. C. Trevelyan, Bart., December, 1871.

3. BORRODALE, CUMBERLAND. A one-arched bridge over the stream which comes down the valley; a drover and cattle crossing the bridge, and mountains beyond.
Water colours; roy., 5⅝ × 7⅞ in.

Purchased July, 1876.

4. GRASMERE VILLAGE, FROM THE SEAT OF THOMAS KING. Grassy slopes, with cattle and trees, stretching down to the church and scattered houses of the village, beyond which rises Silverhowe; at the l. a glimpse of the lake.
Water colours and Indian ink; imp., 13¾ × 19¾ in.

Purchased May, 1876.

GREENALGH, James (worked about 1820). Draughtsman; biography unknown.

1–4. Four heads from Shakespeare, after Angelica Kaufmann, J. Opie, R. Smirke and B. West.
Pen and ink vignettes; (each) 12¾ × 9¾ in.

Bequeathed by Felix Slade, Esq., August, 1868.

GREENHILL, John (b. about 1644, d. 1676). Portrait painter; born at Salisbury; pupil of Lely, whom he nearly approached in style; Charles II., Locke, Shaftesbury, and Cowley were among his sitters; he lived freely and died too young to reach the full powers of his art.

1. PORTRAIT OF THE ARTIST. Head and bust, in three-quarter face, directed l., eyes looking full; long curls falling on each side of the face. Signed *J. G.*
Black and red chalk on drab paper heightened with white; roy., 9⅜ × 7⅝ in.
A profile portrait of Greenhill by Lely is also in the department and is described under Lely.

Purchased November, 1886.

GREENWOOD, John (b. 1727, d. 1792). Portrait painter and mezzotint engraver; born at Boston, Massachusetts; pupil there of Thomas Johnston; worked in Surinam 1752–58, when he moved to Amsterdam; from 1763 till his death worked in London; painted portraits and landscapes, and after coming to Amsterdam began to produce a number of mezzotints; later in life he was also an auctioneer of works of art.

[1–4]. Portraits of Collectors frequenting sales.

1. Three on one mount, roy., viz.:—

(*a*) PORTRAIT OF JOHN BLACKWOOD. Head and shoulders in full face. Inscribed *John Blackwood, Esq.*
Pen over pencil sketch; 5⅜ × 5¼ in.

(*b*) PORTRAIT OF MR. SEEMAN. Head in three-quarter face, looking r., wearing hat.
Pencil sketch; 3 × 2⅞ in.

(*c*) MR. PITT, A PRINT COLLECTOR. Head in profile looking l., wearing hat. Drawn in 1781.
Indian ink; 3 × 2¾ in.

2. Four on one mount, roy., viz. :—

(*a*) JOHN HINCHLIFFE, BISHOP OF PETERBOROUGH. Head in profile looking l., with one hand raised to the chin.
Pencil sketch; 2 × 2⅜ in.
John Hinchliffe, b. 1731, d. 1794, educated at Westminster and Trinity, Cambridge, was successively head-master of Westminster, Master of Trinity, and (1769) Bishop of Peterborough; was a prominent speaker in the House of Lords and a famous preacher in his day.

(*b*) J. G. HUQUIER, ENGRAVER. Head and shoulders in profile looking r., wearing hat. Inscribed *Huquier graveur de Paris.*
Pencil; 3⅜ × 2⅝ in.
Jacques Gabriel Huquier, b. 1725, d. 1792, was son and pupil of Gabriel Huquier and best known by his prints after Boucher.

(*c*) GEORGE BARRET, R.A. Head in profile looking l., wearing hat.
Pen over pencil sketch; 2⅜ × 3⅛ in.
See in this catalogue, Vol. II., under George Barret the Elder.

(*d*) JUSTICE GUILLMAN. Head in profile looking l., with spectacles, wearing hat.
Pencil; 2½ × 2⅛ in.

3. Four on one mount, roy., viz. :—

(*a*) ABRAHAM LANGFORD. Head in three-quarter face, nearly profile, looking l.
Pencil sketch; 2¼ × 1⅜ in.
Abraham Langford, b. 1711, d. 1774, wrote for the stage, but was better known as an auctioneer, one of the most prominent of his time, at the Piazza in Covent Garden.

(*b*) M. DEMARTEAU. Head in three-quarter face, looking r., wearing hat. Inscribed *Demarteau.*
Pen over pencil sketch; 2⅜ × 2⅝ in.
Presumably Gilles Demarteau, b. 1722, d. 1776, the inventor of the chalk manner of engraving; his prints from drawings by Boucher and other artists are well known.

(*c*) DR. FORDYCE. Head in profile looking l., wearing hat. Inscribed *Dr. Fordyce, Physician.*
Indian ink and pencil; 2⅜ × 2¼ in.
George Fordyce, b. 1736 at Aberdeen, settled in London 1759; was very successful as a lecturer on medical science; elected F.R.S. 1776; wrote several works on medicine and chemistry; died 1802.

(*d*) JOHN HINCHLIFFE, BISHOP OF PETERBOROUGH. Head in profile looking l., wearing hat. Inscribed *Bishop Peterboro.*
Pen and ink; 3¼ × 3⅛ in.
See note on No. 2 (*a*).

4. Four on one mount, roy., viz. :—

(*a*) M. BASTIN, AUCTIONEER. Head in profile looking l. Inscribed, *Bastin, Auctioneer.*
Pen over pencil sketch; 4¼ × 3⅜ in.

(*b*) THOMAS HOLLIS. Head in profile looking r.
Pencil, touched with sepia; 2⅜ × 2¼ in.
Thomas Hollis, F.R.S., 'republican,' b. 1720, was well known for his strong opposition to Tory principles, as an antiquarian, and as benefactor of various colleges and public libraries; lived a recluse life and died in a farm-house in Dorset, 1774.

(*c*) W. RUSSEL, PRINT COLLECTOR. Head in profile looking l., wearing hat.
Drawn in 1781.
Indian ink; 3 × 2⅜ in.

(*d*) *Ob.* M. QUINKHARD. Head, wearing hat, in three-quarter face, directed r., eyes full, smiling. Inscribed *Jul. Quinkhard.*
Black and red chalk sketch; 5⅛ × 4⅝ in.

Rev. THE SAME PERSON. Half length, nearly full face, wearing hat.
Black and red chalk sketch.

Nos. 1-4 were purchased July, 1866, at the Wellesley sale.

5. Portrait of P. Louw. Half length in profile looking l., writing at a desk, long clay pipe in mouth.
Pencil and black chalk; roy., 7 × 5⅞ in.

Purchased May, 1879.

GRESSE, John Alexander (b. 1741, d. 1794). Painter; born in London; pupil of Scotin, the engraver, and of Cipriani; painted water-colour views and published a few etchings, but was chiefly occupied as a fashionable drawing master, and was also a great collector.

1. Water Wheel and Pumping Works. View on a river with high wooded banks, and a water-wheel l. connecting with machinery and with rods or pipes suspended across the stream.
Indian-ink wash and pen, touched with a little red and green; roy., 7⅝ × 11⅛ in.

Purchased May, 1890, at the Percy sale.

GREVILLE, Hon. Charles Francis (b. 1749, d. 1809). Amateur draughtsman and etcher; son of the Earl of Warwick; a well-known collector; member of Parliament and of the Dilettanti Society; best remembered by his connection with Emma Lyon, afterward the wife of his uncle, Sir W. Hamilton.

1. Burning of Sheldon's Montgolfier Balloon in the Garden of Foley House.
Water-colour and pen sketch; 8⅞ × 14¼ in.

In Portfolio xxix. (No. 54) of the Crace Collection of London Views, purchased November, 1880.

GRIBELIN, Simon (b. 1661, d. 1733). Line engraver and designer; born at Blois; learnt engraving in Paris; came to England about 1680; engraved (with little feeling for the originals) Raphael's cartoons and other pictures in the Royal collections, Rubens' Whitehall ceiling, and several portraits.

1. Design for Frontispiece to Du Fresnoy's Art of Painting. The daughter of Dibutades, guided by Cupid, drawing her lover's shadow on the wall, in an oval hung with drapery; implements of painting on the pedestal below, which is inscribed *De Arte Graphica Liber*. Signed *S. Gribelin*.
Pen and ink over red chalk outline, with Indian-ink wash; roy., 5½ × 3¾ in.
Engraved by the artist for Dryden's translation of Du Fresnoy, second edition, 1716. The first edition has a different frontispiece, engraved but not designed by Gribelin.

Purchased August, 1861.

[2–9]. Designs for illustrations, engraved by the artist in Lord Shaftesbury's 'Characteristics,' 1714.

2. Design for Title-page of Vol. I., 'Enthusiasts and Philosophers.' At the l., two men panic-stricken by an earthquake, a prophet raving, and the Sibyl in her cave; at the r. a group of philosophers; in the centre a magistrate on a throne, and Justice with scales reclining below.
Pen and bistre, with Indian-ink wash; roy., 7⅛ × 14½ in.

3. Design for Title-page of Vol. III., 'The Triumph of Bigotry.' An allegorical design, with Egypt (the mother-land of superstition) at the l., presided over by Religion, Fertility, and the Nile; in the centre, boy-genii, representing various sects, wounding each other; at the r. the Spirit of Rome sitting enthroned and receiving the homage of successful warriors in her cause, and, behind, a king looking on in grief.
   Pen and bistre, with Indian-ink wash; roy., 7 × 14½ in.

4. Three on a mount, roy., viz.:—

   (*a*) Design for Headpiece. A cartouche with a pope's tiara on an altar; at the l., an ape riding a horse; at the r., a crow on a sheep's back.
   Pen and ink and Indian-ink wash; 2½ × 7 in.
   Engraved on the same plate with No. 3 on the title-page of Vol. III.

   (*b*) Sketch Design for Title-page of Vol. II., 'The Triumph of Moral Liberty.' Moral Liberty in a chariot drawn by lions, with Death and Fortune captives at the wheels, and the Passions in chains behind at the l., moving towards her sister, Civil or Political Liberty, who sits r. guarded by the Laws and Plenty. Above, a cartouche with a landscape and ships at a coast where deer are feed ng; at the l. a beehive, at the r. an ant-hill. Below, a globe with the motto, ἐκ πάνλων[*sic*] ἕν; at the l., a spider's web; at the r., a bird feeding its young.
   Pen and ink with Indian-ink wash; 7 × 7⅛ in.

   (*c*) Part of Design for Headpiece. Cartouche with crown and sceptre on an altar; at the r., implements of painting and design.
   Indian ink and sepia; 3 × 7⅝ in.
   Engraved on title-page of Vol. I.

5. Three on one mount, roy., viz.:—

   (*a*) Design for Headpiece to Treatise I. In a central panel, two children weeping in a prison (symbolic of Religion as taught), and delivered by the armed goddess of Philosophy; at the r. and l. two ovals, with children dancing and fearlessly examining the world through telescopes; above the centre panel a veiled female head, drawn on a separate piece of paper and substituted for a scallop-shell ornament.
   Pen and ink with Indian-ink wash and white (now gone black); 3½ × 8 in.
   Engraved, Vol. I., p. 3.

   (*b*) Design for Headpiece to Treatise II. In a central panel an Ethiopian ridiculing the carnival masquerade in Paris; l., a man painting a figure of Orpheus; r., a man painting a warrior with his foot on a slain enemy.
   Pen and ink, with Indian-ink wash and white (now gone black); 4 × 7⅝ in.
   Engraved, Vol. I., p. 59.

   (*c*) Design for Headpiece to Treatise III. In the centre, a mirror with the Socratic dialogues (Nature's mirror) below, and heads of Socrates and a disciple above; r. and l., two boy-genii consulting hand-mirrors, and the one pleased, the other dismayed.
   Pen and ink with Indian-ink wash and white (now gone black); 3⅝ × 8½ in.
   Engraved, Vol. I., p. 153.

6. Three on one mount, roy., viz.:—

   (*a*) Design for Headpiece to Treatise IV. A panel with two-faced statue of Religion in the centre, smiling l. on a figure of Justice in a peaceful sunny landscape, and frowning r. on a figure of Discord with a yawning dragon, a man slain by an altar, and a sun in eclipse; the panel surrounded with ornament, and birds and beasts symbolical of peace and rapine.
   Pen and ink with Indian-ink wash; 4⅛ × 8½ in.
   Engraved, Vol. II., p. 5.

(*b*) DESIGN FOR HEADPIECE TO TREATISE V. A panel in three compartments, divided by statues of Athene and Apollo; Philosophy standing in a temple in the centre; academics disputing l., an alchemist at work r.
Pen and ink with Indian-ink wash and white (now gone black); 4 × 8½ in.
Engraved, Vol. II., p. 181.

(*c*) DESIGN FOR HEADPIECE TO TREATISE VI. A panel in three compartments; in the centre, an oval with terminal bust of teeming Nature; l., a satyr pointing to an altar of Pan surrounded by bird traps; r., another satyr pointing to a miscellaneous collection of hats and clothes, both symbolising the art of the miscellaneous writer.
Pen and ink with Indian-ink wash and white (now gone black); 3⅝ × 8½ in.
Engraved, Vol. III., p. 1.

7. Five on one mount, roy., viz.:—

(*a*) DESIGN FOR ORNAMENT. Weapons, trumpets, &c.
Pen and ink and Indian-ink wash; 1⅝ × 2½ in.

(*b*) DESIGN FOR ORNAMENT. A caduceus and lyre suspended in a scale.
Pen and ink and Indian-ink wash; 1⅝ × 2½ in.

(*c*) DESIGN FOR HEADPIECE. A cartouche, with crown and sceptre on an altar; at the l. a writer's materials, at the r. a painter's.
Pen and ink and Indian-ink wash; 2⅞ × 7½ in.
Engraved above No. 2 on title-page to Vol. I.

(*d*) DESIGN FOR TAILPIECE. A cartouche, with owls flying from tumbling towers, and the motto *EN QUO*; r. and l., instruments of punishment and warfare.
Pen and ink and Indian-ink wash; 2½ × 7⅜ in.
Engraved below No. 3 on title-page to Vol. III.

(*e*) DESIGN FOR TAILPIECE. A cartouche with a temple, and the motto *FEL. TEM.*, surrounded by ornaments symbolic of peace and concord.
Pen and ink and Indian-ink wash; 2⅜ × 7⅝ in.
Engraved below No. 2 on title-page to Vol. I.

8. Nine on one mount, roy., viz.:—

(*a*) ARMS OF THE EARL OF SHAFTESBURY. With the motto *Love, Serve.*
Pen and ink and Indian-ink wash; 2⅜ × 4⅜ in.
Engraved, Vol. I., p. iii.

(*b*) DESIGN FOR TITLE-PAGE TO VOL. III. A small study for No. 3, described above.
Pen and ink over red chalk; 1⅜ × 3⅝ in.

(*c*) DESIGN FOR TITLE-PAGE TO VOL. II. Small study for No. 4 (*b*); the central design only.
Pen and ink and Indian-ink wash; 1¼ × 3½ in.

(*d*) DESIGN FOR HEADPIECE. Small study for No. 7 (*c*).
Pen and ink and Indian-ink wash; 1⅛ × 3⅜ in.

(*e*) DESIGN FOR TAILPIECE. Small study for the lower part of the design described above, No. 4 (*b*).
Pen and ink and Indian-ink wash; 1⅛ × 3⅜ in.

(*f*) DESIGN FOR HEADPIECE. Small study for No. 4 (*a*).
Pen and ink and Indian-ink wash; 1 × 3⅝ in.

(*g*) DESIGN FOR HEADPIECE. Small study for the upper part of the design described above, No. 4 (*b*).
Pen and ink and Indian-ink wash; 1 × 3⅝ in.

(*h*) DESIGN FOR TAILPIECE. Small study for No. 7 (*d*).
Pen and ink and Indian-ink wash; 1 × 3¾ in.

(*i*) DESIGN FOR TAILPIECE. Small study for No. 7 (*e*).
Pen and ink and Indian-ink wash; 1 × 3⅜ in.

9. Six on one mount, roy., viz.:—

(*a*) DESIGN FOR HEADPIECE TO TREATISE I. Small study for No. 5 (*a*). Pen and ink and Indian-ink wash; 2¼ × 4¼ in.

(*b*) DESIGN FOR HEADPIECE TO TREATISE II. Small study for No. 5 (*b*). Pen and ink and Indian-ink wash; 2⅜ × 4⅛ in.

(*c*) DESIGN FOR HEADPIECE TO TREATISE III. Small study for No. 5 (*c*). Pen and ink and Indian-ink wash; 2¼ × 4⅛ in.

(*d*) DESIGN FOR HEADPIECE TO TREATISE IV. Small study for No. 6 (*a*). Pen and ink and Indian-ink wash; 2¼ × 4⅛ in.

(*e*) DESIGN FOR HEADPIECE TO TREATISE V. Small study for No. 6 (*b*). Pen and ink and Indian-ink wash; 2⅜ × 4¼ in.

(*f*) DESIGN FOR HEADPIECE TO TREATISE VI. Small study for No. 6 (*c*). Pen and ink and Indian-ink wash; 2⅜ × 4 in.

Nos. 2-9 were purchased February, 1880. Formerly in the Esdaile Collection.

10. Two on one mount, roy., viz.:—

(*a*) A FARM HOUSE. A farm house, with a pond in front and trees on either side of the pond; in a border.
Black chalk and Indian-ink wash; 5 × 7⅞ in.

(*b*) LANDSCAPE WITH POOL. A pool shaded on each side by trees, with open country beyond; in a border. Inscribed *S. Gribelin Da Rubens.*
Black chalk and Indian-ink wash; 4⅞ × 7⅛ in.

Purchased May, 1880, at the Yorke sale.

These two drawings have been attributed to Gribelin on the strength of the inscription, but they do not recall Gribelin's style, and are so closely in the manner of J. B. C. Chatelain (see Vol. I., p. 207) as to make it probable that they are his work.

GRIFFIER, Jan (b. 1645, d. 1718). Painter and etcher; born at Amsterdam; pupil of R. Roghman, influenced by Ruysdael, Saftleven and the other Dutch landscapists; came to England about 1666, and was noted for riverside London views taken from a yacht on which he lived; painted also landscape compositions, and made some etchings; after amassing wealth, sailed to Holland and was shipwrecked, but remained there ten years; returned to England and died at Millbank.

1. LANDSCAPE WITH RIVER. A meadow bordering a stream, with a broken willow in the foreground r., and a fallen trunk lying along the bank; on the further shore, clumps of trees and a road winding up a hill to a village.
Black chalk on blueish grey paper; imp., 15⅝ × 22⅝ in.
Purchased July, 1878.

GRIFFITH, Moses (worked about 1769–1809). Draughtsman and engraver; born in Carnarvonshire; employed by the antiquary Pennant on his tours, from about 1769, to make drawings and engravings; employed also by Francis Grose.

1. KENILWORTH CHURCH IN 1776. View of the west end of the church from the churchyard; houses beyond the churchyard l.; in the foreground r. an old couple seated under a tree.
Indian ink tinted with water colours; roy., 9½ × 12¼ in.
Engraved by T. Cook, without the tree or figures, and published in the *Gentleman's Magazine*, August, 1787, Vol. LVII., p. 657.

Purchased May, 1890, at the Percy sale. Formerly in Samuel Redgraves' collection.

GRIGNION, Charles, the Elder (b. 1717, d. 1810). Engraver; born in London, son of a Frenchman; pupil, with Gainsborough, of Gravelot in London, and of Le Bas in Paris; worked under Gravelot, then under Scotin, then (about 1738) on his own account; greatly employed for book illustrations, till superseded in old age by the younger generation of engravers; died in poverty. (See note on the portrait of Grignion by Uwins, described under Uwins' name.)

1. STUDY OF A GENTLEMAN, SEATED. A man, wearing a hat, seated on a chair, directed l., with r. hand held open before him as if conversing.
   Black chalk and stump on blue-grey paper, heightened with white; roy., 12 × 10 in.
   Apparently a study made at the same time, and from the same sitter, as the drawing by Gravelot (No. 1). This drawing was formerly ascribed to Gainsborough, but comparison with the following authenticated drawing and others in private hands shows it beyond doubt to belong to Grignion.
   Presented by Chambers Hall, Esq., June, 1851.

2. PORTRAIT OF THOMAS GRIGNION. Whole length, standing directed to front, head nearly in profile, looking r.; wearing hat and sword; l. hand thrust in waistcoat. Inscribed on the back, *Thos. Grignion of Great Russell St., Covent [Garden]. Drawn by Chas. Grignion, Sen^r^, 1737, on Thomas's return from Paris, Aged 24 years.*
   Black chalk and stump on blue-grey paper, heightened with white; roy., 13⅜ × 7⅛ in.
   Thomas Grignion was a well-known watchmaker in Covent Garden, brother of Charles Grignion the elder, and father of Charles Grignion the younger.
   Purchased May, 1890, at the Percy sale.

3. PORTRAIT OF CAPTAIN RICHARD TYRRELL, R.N. Head and bust directed somewhat to the r., face turned nearly full, eyes full, wearing uniform, and with hat under l. arm.
   Pencil; roy., 8½ × 6⅝ in.
   Richard Tyrrell is remembered by a naval action in which, with the *Buckingham*, of 65 guns, he fought the *Florissant*, of 74 guns, and two large frigates. He was made admiral, 1762; died at sea, 1766.
   Purchased October, 1870.
   If it were not for the dates, it would be more natural to attribute this drawing to the younger Grignion; if by him, it must have been done after Tyrrell's death from another portrait; if it is by the elder Grignion, his style must have changed considerably from the early style of the two drawings first described.

GRIGNION, Charles, the Younger (b. 1754, d. 1804). Painter; born in Covent Garden; nephew of the preceding artist; pupil of Cipriani, and one of the earliest students at the Royal Academy; painted portraits and a few mythological pieces; worked in London till 1782, afterwards at Rome; died at Leghorn.

1. PORTRAIT OF CAPTAIN GEORGE FARMER, R.N. Half-length, directed to front, leaning with l. arm on rock, and with r. hand holding sword across the body, the face in three-quarters, looking r.
   Black and white chalk and stump on drab paper; roy., 15⅝ × 12¼ in.
   Engraved in mezzotint by John Murphy. The picture was painted in 1778, and is now in the possession of Mr. Henry Taylor, of Curzon Park, Chester. George Farmer, b. 1732, served with distinction in the navy, and crowned his career, October, 1779, by dying in action after a memorable fight off Ushant with a French frigate, in which his own ship blew up. His son was made baronet in recognition of his services.

GRIMM, Samuel Hieronymus (b. 1734, d. 1794). Water-colour painter; born at Burgdorf, near Berne; son of a miniature painter; came to England and worked here till his death; exhibited at the Royal Academy from its foundation; painted figure subjects of all kinds, but is best known for his excellent topographical drawings, of which he made many for Sir R. Kaye in Nottinghamshire and Derbyshire, and for Sir W. Burrell in Sussex; these large collections are now in the Department of Manuscripts in the British Museum.

1. Old Blackfriars Bridge, 1768. View of the stone bridge, still uncompleted, from a landing stage near the Temple, St. Paul's rising above the houses at the l.; in the foreground, watermen handing two ladies and gentleman into a boat, other boats putting off, a barge on the river r., and a woman and child with a man on the stairs l. Signed and dated *S. H. Grimm fecit*, 1768.
   Water colours and Indian ink; roy., 10½ × 16⅛ in.

   Purchased June, 1865.

2. Landscape Composition. A cowherd piping to his wife and child, with a shepherd listening under trees on the shores of a lake l., his cows standing near in the water; beyond the trees, cliffs and a waterfall and a round temple. Signed and dated, on a monument in the foreground, *S. H. Grimm fecit*, 1768.
   Water colours and Indian ink, with pen outlines; roy., 7⅛ × 9¾ in.

   Purchased March, 1867.

3. A Park Scene. A group of two ladies and a man seated on the grass, and another man standing and pointing out a row of great elms, which recedes into the distance l.
   Water colours and Indian ink, with pen outlines; roy., 7½ × 10⅜ in.

   Purchased March, 1868.

4. The Enchantress' Cave. View from within a cave, the enchantress standing at its mouth with an armed knight, to whom she points out a crowd of demons issuing from clefts in the rock above with weapons and furious gestures; the knight's horse, held by his page, r., outside, kicks wildly at the apparitions; beyond the cave's mouth, a stream, and on the further side groups of lovers on lawns, under groves, or in boats, with Cupids hovering over them, and temples rising on wooded slopes. Signed and dated *S. H. Grimm fecit*, 1765.
   Indian ink, with sepia in foreground, and pen outlines; roy., 9¾ × 15½ in.
   This drawing has been called 'Scene from Orlando Furioso,' but does not seem to correspond with any actual passage in Ariosto's poem, though similar scenes occur in the magical abodes of Logistilla and Melissa.

   Purchased at the Percy sale, May, 1890.

5. Haymakers in a Village. A stream flowing out into the foreground, which it divides; houses r. and l., and between them a view of old buildings backed by a church spire, and hilly, wooded country beyond; haymakers loading a cart l., while an old woman beats a lazy boy who lies on a bench by the house, frightening two pigs and two children who are near; at the r., a haycart being driven across a little bridge over a stream, followed by men and girls, at one of whom a woman throws a pail of water; other women at the doors of the houses r., and a man smoking in his porch. Signed and dated *S. H. Grimm fecit*, 1776.
   Body colours; imp., 18⅛ × 19½ in.

6. Friar Bacon's Study, Oxford. The octagonal building associated by tradition with Roger Bacon, seen beyond a water-mill across the river, which flows from the l. foreground under Folly bridge r., a barge lowering sail to pass under the bridge; two men with a clothes-basket in the r. foreground, two other figures on the bridge.
   Water colours and body colours; imp., 13 × 20⅜ in.
   The building has now entirely disappeared.

7. The Soldier's Return. In a village street, with the workhouse r., and an inn with the sign of the Chequers l., a one-legged soldier returned from the wars encounters his wife with a new mate and two strange children, while his own four boys and girls run ragged from the workhouse to greet him; a woman looks from the inn door, and a man is seen smoking in the window; and a pair of stag's horns set on a post painted with the chequers, symbolizes the situation.
   Water colours and Indian ink with pen outlines; imp., 14⅛ × 20⅛ in.
   Nos. 5–7 were purchased October, 1862.

GRISET, Ernest (living artist). Draughtsman and book-illustrator; of French extraction; came to London in the early sixties; worked for Dalziel Bros., illustrating a number of books with grotesque and humorous sketches, 1866–89; much of his work appeared in 'Fun.'

1. The Nubian Lion. A lion lying on his side, the head towards the l., with half-shut eyes. Signed *Ernest Griset*, and inscribed, *Nubian Lion.*
   Black chalk, partly washed with water colours; ant., 17⅛ × 30 in.
   Purchased August, 1880.
   Reproduced in chromo-lithography by the Art for Schools Association, 1894.

GRISONI, Giuseppe (b. 1692, d. 1769). Painter; son of a Florentine artist and pupil of Tommaso Redi; employed at Rome by J. Talman, who brought him to England, 1715; worked in England, painting portraits and illustrating books; returned to Rome 1728, and died there 1769.

1. A Pope in Pontifical Robes. A whole-length figure, standing under a green curtain, with r. hand raised in blessing. Inscribed below, *The Pope, roabed in his Pontificall vestments upon some grand Festival, as Christmas Day, with his Tripple Crown and Mantle; these ornaments are according to y^e^ formes and modes of y^e^ fourteenth and fiveteenth Centurys, they being now after an other manner, and less weighty and costly. The Tiara, Mantle and Pectoral (which are exceeding rich) were copyed from y^e^ originalls preserved at St. Peters at Rome.*
   Signed and dated, *G. G. Flo^r^ : delin :* 1722.
   Water colours and body colours, and gold; (with margin) 21⅛ × 15⅜ in.

2. The Ducal Crown of Venice. A side view. Marked A at the r. Inscribed, *The Ducal Horn or Crown belonging to y^e^ present Doge of Venice of y^e^ house of Cornaro,* 1717*; it is used on most solemn days as in y^e^ grand Hall of Council, on Thanksgiving days when y^e^ Doge Heare Te Deum in St. Mark's Church on Ascention day when he goeth in y^e^ Bucentoro towards y^e^ Lido to espouse y^e^ Sea &c. It is richly wove with gold on siluer tissue, and stifned with past board, the lining is white Satten; it is kept in y^e^ Doge's own Appartment. A is the part wore in front.*
   Signed and dated, *Joseph Grisoni delin.* 1719.
   Water colours, body colours, and gold; (with margin) 14⅜ × 11 in.
   Both purchased April, 1893, in an album with similar drawings by other hands.

GROSE, Francis (b. about 1731, d. 1791). Antiquary and draughtsman; born in Middlesex, son of a Swiss; exhibited tinted drawings of architecture at the Royal Academy, 1767–77; published 'Antiquities of England and Wales,' 1773–87, 'Antiquities of Scotland,' 1789–91, and other works, containing many illustrations by himself.

1. South-West Aspect of Dudley Priory, Worcestershire. View of the remains of the Priory, with farm buildings adjoining, seen across a stream or pond.
   Indian ink, tinted in water colours, and with pen outlines; roy., 9⅜ × 16 in.
   Engraved in 'Antiquities of England and Wales,' Vol. IV.
   Purchased May, 1876.

2. Gwydir Bridge, Wales. A three-arched bridge over a stream, with houses under a wooded hill on the further bank r., and two women and two men on the near bank.
Indian ink, tinted in water colours, and with pen outlines; roy.. $5\frac{7}{8} \times 8\frac{7}{8}$ in.

Purchased June, 1881.

3. Castle Cornet, Guernsey. The fort on its islet, seen from a wooded shore across a strait; in the distance r., the islands of Herm and Sark, and l., on the horizon, Alderney; a frigate at anchor near the castle.
Indian ink and water colours, with pen outlines; imp., $9\frac{1}{8} \times 19\frac{3}{8}$ in.
Different from either of the two views engraved in 'Antiquities of England and Wales, Supplement,' Vol. II.

Purchased May, 1876.

4. East Aspect of Castle Rushin, Isle of Man. The castle and houses around it seen from a bridge l. over a stream, which runs along the foreground; a woman and two men on the bridge.
Indian ink and water colours, with pen outlines; imp., $11\frac{1}{2} \times 19\frac{3}{8}$ in.
Engraved in 'Antiquities of England and Wales,' Vol. IV. The engraving bears the date 20th of May, 1795, and the name of S. Hooper as draughtsman. Hooper, however, was only the publisher of the work.

Purchased May, 1890, at the Percy sale.

5. South View of Ely Place, Holborn. Courtyard, colonnade, and south side of the hall.
Indian ink, tinted with water colours; $10\frac{1}{8} \times 18$ in.
Engraved in 'Antiquities of England and Wales,' Vol. II.

6. East View of Ely Place. With the chapel at the r.
Indian ink, unfinished; $11\frac{5}{8} \times 19\frac{3}{8}$ in.

7. North View of Ely Place. The chapel at the r.
Indian ink, unfinished; $12\frac{5}{8} \times 19\frac{1}{8}$ in.
Engraved in 'Antiquities of England and Wales,' Vol. II. The print is dated May 16, 1772. Ely Place was pulled down, all except the chapel—which still exists—in 1775. Probably all these drawings were made in 1772. They were bought at Grose's sale in 1791, and are inserted in Vol. VII. of the interleaved Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

8. The White Tower of the Tower of London, North-West Front, 1784.
Water colours and pen sketch; $10\frac{1}{4} \times 11\frac{1}{2}$ in.

In Portfolio XX. (No. 149) of the Crace Collection of London Views, purchased November, 1880.

GUEST, Thomas Douglass (b. 1781). Painter, chiefly of portraits and historical subjects; studied at the Royal Academy from 1801, and won a Gold Medal 1805; exhibited there and at other galleries between 1803–1839.

1. A View from the Rocks at Tunbridge Wells. Two men and a dog on a mass of rocks r., looking out over the undulating hilly country. Signed and dated, *D. Guest* 1813, and inscribed with the above title on the lower margin.
Indian ink, with pen outlines, slightly tinted; roy., $8\frac{1}{2} \times 12\frac{1}{8}$ in.

Purchased July, 1878.

GYFFORD, Edward (b. 1772, d. about 1834). Architectural draughtsman; studied at the Royal Academy from 1789, and exhibited there between 1791 and 1799.

1. Interior of St. Stephen's, Walbrook, looking W. With two figures near the W. door beneath the organ.
Indian ink and water-colour tint; roy., 6¾ × 5⅛ in.

Purchased October, 1877.

2. Interior of St. Stephen's, Walbrook, looking E. With a man and a woman standing before the altar-piece.
Indian ink and water-colour tint; roy., 6¾ × 5⅛ in.

Purchased May, 1890, at the Percy sale.

GYLES, Henry (b. about 1640, d. 1709). Glass painter; lived at York, and worked there, also at Oxford and Cambridge; revived the art of glass painting, which had died out in England; best known by his east window in the chapel of University College, Oxford.

1. Portrait of the Artist. Head in three-quarter face, directed l., eyes full, with long curling hair; the bust lightly indicated. Inscribed, *Y^e effigies of Mr. Hen. Gyles the celebrated Glasse painter at Yorke.*
Coloured chalks on buff paper; roy., 12⅝ × 9 in.

Purchased February, 1852.

HAGHE, Louis (b. 1806, d. 1885). Water-colour painter and lithographer; born at Tournay in Belgium; pupil of his father, an architect, and of De La Barrière; came to England as a youth and worked here till death; distinguished first by his lithographs of foreign scenery, afterwards for his water colours, to which after 1852 he devoted himself entirely; painted chiefly historical subjects with interiors.

1. In the Church of St. Paul, at Antwerp. A corner in the sacristy of the church, with low vaulted ceiling, window r. above a black marble oblong basin and pump, door and steps leading upwards l. Signed *L. Haghe* and inscribed *St. Paul Anvers* 1845.

Purchased June, 1889.

HAIR, Thomas H. (worked about 1838–1849). Painter, chiefly of landscapes; exhibited at the Royal Academy and elsewhere between 1838–1849.

1. Flodden Field. English knights charging from the l. to attack the Scots army drawn up on slopes towards the r. and already engaged with the English front ranks. Above, showers of arrows fly against the cloudy sky. Inscribed *Flodden, by Thos. H. Hair.*
Water colours; roy., 8¾ × 13½ in.

Purchased August, 1875.

HALFPENNY, Joseph (b. 1748, d. 1811). Topographical draughtsman and engraver; born in Yorkshire; first a house-painter, then drawing-master; worked under John Carr at the restoration of York Minster, from which he drew and engraved the 'Gothic Ornaments,' published by him 1795–1800; best known by this work and his 'Fragmenta Vetusta,' 1807.

1. Landscape with a Mansion in the Distance. A river curving through meadows from the r. and flowing out again r. past a road in the foreground, on which is a man walking by a horse and cart; a group of cattle on the further bank; at a little distance a range of hills closing the view; and on the top of the ridge, towards the l., a large mansion above slopes of park. Signed and dated *I. H.*, 1793.
   Water colours; imp., 16⅝ × 22½ in.
   Purchased May, 1890, at the Percy sale.

HALFPENNY, William (worked about 1722–1752). Architect; published several works on architecture.

1. 'A Perspective View of the sunk Pier and the two adjoining Arches at Westminster.' Signed *By Will^m. Halfpenny, Architect*; with explanation in MS.
   Pen and sepia wash; 10¾ × 17 in.
   In Portfolio v. (No. 94) of the Crace Collection of London Views, purchased November, 1880.

HALL, George Lowthian (worked about 1856–1878). Landscape painter; worked in London; exhibited a number of pictures at the Royal Academy and elsewhere between 1856–1878.

1. Hastings. View from the upper part of the valley between the East and West Cliffs, looking over the roofs of the old town to the sea beyond; the church on high ground l. and two children on the grass slopes of the foreground. Signed *G. L. Hall*, and inscribed *Hastings*.
   Pencil on greenish paper, heightened with white; imp., 13⅜ × 20⅜ in.
   Purchased May, 1890, at the Percy sale.

HAMILTON, Hugh Douglas (b. about 1734, d. 1806). Portrait painter; born in Dublin; pupil of James Mannin; won reputation in Dublin and afterwards in London by small crayon portraits; went to Rome 1778, and worked there for some years; afterwards painted in oils with less success, but continued in vogue; returned about 1791 to Dublin, where he died.

1. Portrait of a Gentleman. Head and bust, almost in profile, directed l. and looking l., with slight smile; wearing wig. Signed *H. D. Hamilton delin^t*: 1772.
   Coloured chalks; oval; roy., 10¼ × 8 in.
   Purchased February, 1888.

HAMILTON, James (b. 1819, d. 1878). Painter; born in Ireland; went young to America and worked there chiefly; in England 1854–1856; illustrated the 'Arabian Nights' and other popular works.

1. Arctic Scene. An ice floe in the Polar Sea rising into a massive berg l., under which, near the foreground, a man stands with a gun; further off to the r. two other figures on the ice, and tall stakes erected at intervals between the berg

and another berg in the distance; above, a dark sky flushed on the horizon. Signed *J. Hamilton.*

Water colours; roy., 6⅞ × 10⅛ in.

This drawing was probably made from a sketch by Dr. E. K. Kane for that traveller's 'Arctic Explorations' (Philadelphia, 1856), the illustrations in which were prepared by Hamilton; but this subject does not appear among those engraved.

HAMILTON, John (worked about 1766–1777). Antiquary and draughtsman; F.S.A.; exhibited at the Society of Artists between 1766 and 1777.

1. Back View of Tyburn at an Execution. The back of a row of crowded stands adjoining a low building l.; at the r. men mounted on ladders fixed together. Inscribed, *By J. Hamilton. A back view or scetch* [sic] *of Tybourn, Taken Oct. the* 14th 1767, *the day that Guest the Bankers clerk was hanged. It was the custom of Lamplighters in those days to erect their ladders together for persons to mount them at 2d & 3d each to see the Execution. Some of their partys frequently pulled down the ladders to get fresh customers to mount. 3rd June* 1793.

Pen and ink and water colours; 5 × 14½ in.

Purchased July, 1883.

HAMILTON, William, R.A. (b. 1751, d. 1801). Painter; born at Chelsea, of Scotch parentage; studied at the Royal Academy; exhibited 1774–1801 portraits, mythological and historical pictures, and small rural subjects; elected A.R.A. 1784, R.A. 1789.

1. Two on one mount, roy., viz.:—

(*a*) Blind Man's Buff. A boy playing blind man and three little girls eluding him; in a field with palings and tree behind.

Water colours, with pen outlines; oval; 5⅛ × 6⅝ in.

(*b*) See-Saw. A little boy and girl riding see-saw on a plank, the girl who is at the r. weighing it down and falling off; two other girls behind her, one kneeling, and another girl in front at the l.; behind at the r. a bank and tree.

Water colours, with pen outline; one of the figures altered in body colour; oval; 5⅛ × 6½ in.

Purchased December, 1853.

2. Rustic Courtship. A shepherd with his crook on his shoulder and his dog at his heel speaking to a milkmaid, who has set down her pail by a stile l. under some trees, and taking her shy hand; she looks doubtfully at him, hanging her head; beyond them r., a wide meadow bounded by trees, with church and cottage among them; a shepherd on horseback and a boy driving a flock across the meadow.

Water colours; highly finished; imp., 15⅝ × 20¼ in.

Purchased May, 1857.

3. Ulysses, having slain the Suitors, spares Phemius. Ulysses, over whom floats Pallas Athene holding spear and ægis, stands over the slain body of a suitor and looks down, sword in hand, on the bard Phemius, who prostrates himself on the steps before him, his lyre leaning against a pillar r. Signed and dated *Wm. Hamilton, R.A.*, 1796.

Water colours, highly finished; imp., 20 × 13⅞ in.

Exhibited at the Royal Academy, 1796.

Purchased March, 1859.

HANNAN, William (d. about 1775). Draughtsman and decorative painter; born in Scotland; best known by his decorations of Lord le Despenser's house at West Wycombe; exhibited views of the Lake Country 1769–1772.

1. A View of the House and Part of the Garden of Sir Francis Dashwood, Bart, at West Wycomb, in the County of Bucks. The house, built in classical style, seen at a little distance l., the front looking r. over lawns that slope to a stream; two men on the lawn in the foreground and trees at the r., three other figures farther off near a grove on the slope.
   Black chalk (the figures in Indian ink), partly gone over with pen; imp., 13¼ × 20⅛ in.

2. A View of the Lake, etc. Taken from the Centre Walk in the Garden of West Wycomb. A lake with a wooded islet in the middle; on the bank in the foreground l., three ladies feeding swans and ducks; towards the r. two men talking; two men and a boy on the island, round the far end of which sails a boat; in the distance l. among trees a glimpse of the house.
   Black chalk, partly gone over with Indian ink and pen; imp., 13¼ × 20⅛ in.
   Both engraved, with two other views of the same house, by W. Woollett.
   The prints were published 1757.

   Both purchased December, 1853.

HARCOURT, Lady Elizabeth (b. 1739, d. 1811). Amateur painter; married Sir William Lee, Bart.; her portrait by Reynolds has been more than once engraved.

1. Nuneham Church, Oxfordshire. A sloping field, up which a path winds to a barn and haystacks among trees, with the church at the l. Inscribed *Nuneham church, Ox[on]*.
   Pencil and Indian-ink sketch; roy., 4⅞ × 9½ in.

   Purchased May, 1876.

HARCOURT, William, 3rd Earl (b. 1743, d. 1830). Field-marshal; entered the army 1759; distinguished himself in the American War of Independence and in other service; became a general 1796, and held various governorships and Court appointments under George III. and George IV.; succeeded to the title 1809.

1. View of Havana. View from a tower or other height over the roofs of the town to the harbour and the wooded shore beyond.
   Indian ink, slightly tinted; imp., 12½ × 20⅞ in.
   This drawing was probably made in 1762, when Harcourt was aide-de-camp to Lord Albemarle at the taking of Havana.

   Purchased December, 1882.

HARDEN, John (worked early in the nineteenth century). Draughtsman; biography unknown.

1. Mill at Ambleside. A water-mill, built r. above the rocky bank of a stream, into which pours a waterfall at the l.; beyond, the mountains and a cloudy sky.
   Water colours; roy., 11⅝ × 16½ in.

   This drawing was purchased May, 1879, as the work of John Harden; but the name does not appear on the drawing, and no evidence of his existence as an artist is as yet forthcoming.

HARDING, Charles (worked about 1822–1847). Painter; exhibited, chiefly domestic subjects, between 1822 and 1847.

1. Weobley Castle, in the Parish of Llan Rhidian, Glamorgan. The castle at a little distance l. on a ridge which slopes down to the sea r., beyond which appears the distant coast; in the foreground a group of rocks with two figures near and two trees r. Signed *C. H.*
   Sepia; roy., 10⅞ × 17⅛ in.
   Purchased November, 1879.

HARDING, George Perfect (d. 1853). Portrait painter and copyist; son of Silvester Harding; exhibited miniatures at the Royal Academy 1802–1840, but chiefly noted for water-colour copies of historical portraits in palaces, country seats and colleges; supplied engravings to several antiquarian works, and published a series of historical portraits previously unengraved.

1. Edward, 3rd Earl of Bedford; after Marc Gheerardts. Whole length, wearing hat, and seated somewhat towards the l. in an armchair on a brilliant carpet, r. arm in muff and carried in a sling, the face nearly full, turned a little l. Signed *G. P. Harding fecit.* and inscribed on the black frame border *Edward, 3rd Earl of Bedford.*
   Water colours, highly finished; roy., 10½ × 6⅝ in.
   The original picture is at Woburn Abbey, No. 72 in Scharf's Catalogue of the pictures at Woburn.

2. Francis, 4th Earl of Bedford; after Vandyck. Half length, nearly full face, turned a little r., eyes full.
   Water colours, highly finished; roy., 5⅛ × 4¼ in.
   The original picture, whole length, is at Woburn (Scharf, No. 97).

3. Two on one mount, roy., viz.:—
   (*a*) Edward, Lord Russell; after an unknown Master. Half length standing in doublet and cloak, with cap and feather, the face turned slightly l., eyes full; at the l. a window looking on a garden, and a man walking in labyrinth; under the window *Fata Viam Invenient*; above, r., 1573 *Æ^a SVÆ* 22; in the r. hand, four serpents holding a label inscribed *Fides Homini Serpentibus Fraus.*
   Water colours, highly finished; 5⅝ × 4 in.

   (*b*) Francis, Lord Russell; after an unknown Master. Companion picture to the preceding; half length, standing, in doublet, cloak, and cap, turned a little l., eyes full, r. hand in belt; behind, two windows with l. a ship and coast, r. a lady surrounded by animals.
   Water colours, highly finished; 5⅛ × 4 in.
   The two sitters in these portraits were the eldest and third sons respectively of the 2nd Earl of Bedford. The original pictures are at Woburn (Scharf, Nos. 30 and 31).

4. Two on one mount, roy., viz.:—
   (*a*) Robert de Vere, 9th Earl of Oxford, K.G. Head in profile, looking l., wearing crown and ermine tippet. In a black frame border. Signed with monogram.
   Water colours, highly finished; 4⅜ × 4¼ in.
   Engraved by C. Hall, 1782. The original was in Horace Walpole's collection.

   (*b*) William, Lord Russell of Thornhaugh; after an unknown Master. Half length standing, in slashed dress and large ruff, looking full.
   Water colours, highly finished; 5⅜ × 5⅛ in.
   The original, a whole length, is at Woburn (Scharf, No. 54). Engraved by W. Greatbach for Harding's 'Historical Portraits.'

5. Wriothesley, 2nd Duke of Bedford. Head and bust in three-quarter face turned r., eyes full, wearing wig and crimson coat crossed by blue ribbon. In an oval; signed and dated *G. P. Harding*, 1820.
   Water colours, highly finished; roy., 4¼ × 3½ in.

6. Two on one mount, roy., viz.:—

(*a*) THOMAS HOPE, OF DEEPDENE, AUTHOR OF 'ANASTASIUS'; AFTER SIR W. BEECHEY. Whole length in Turkish costume, standing and facing to front, the face looking l., with long pipe in l. hand; behind, a mosque and cypresses. Signed, on a pillow at the r., *G. P. Harding f.*
Water colours, highly finished; 5½ × 4⅛ in.

(*b*) THOMAS HOPE, OF DEEPDENE; AFTER SIR W. BEECHEY. From the same picture, to the waist only, on a larger scale. Signed *G. P. Harding fecit.*
Water colours, highly finished; 5½ × 4⅛ in.
The original picture, painted 1798, is at Deepdene.

Nos. 1–6 were purchased December, 1868.

7. THOMAS, LORD COVENTRY, LORD KEEPER; AFTER CORNELIUS JANSEN. Three-quarter length, standing, in robes of the Lord Keeper, with r. hand resting on the great seal in a purse on a table; head turned a little l., eyes full. Signed and dated *G. P. Harding delt.* 1811.
Water colours, highly finished; roy., 8⅛ × 7 in.
The original picture is at Grove Park, Watford, and has been engraved by J. S. Agar.

8. EDWARD HYDE, EARL OF CLARENDON; AFTER SIR PETER LELY. Three-quarter length, seated towards the l. in Lord Chancellor's robes, looking full, the great seal on the table l., pillar and curtain behind.
Water colours, highly finished; roy., 7⅜ × 6 in.
The original picture is at Grove Park, and has been engraved by R. Cooper.

9. JOHN WILLIAMS, ARCHBISHOP OF YORK AND LORD KEEPER; AFTER C. JANSEN. Three-quarter length, seated towards the l., in black robes and ruff, eyes looking full, r. hand on a table on which lies the purse of office. Signed and dated *G. P. Harding del.* 1808.
Water colours, highly finished; roy., 9⅜ × 7¼ in.
The original picture was engraved in mezzotint by Dunkarton in 1814, at which time it was in the possession of the Rev. Cooper Willyams, of Kingstone, near Canterbury; engraved also by J. Stow for Harding's 'Deans of Westminster.'

Nos. 7–9 were purchased May, 1870.

10. ROBERT DUDLEY, EARL OF LEICESTER. Full half length standing, turned somewhat r., with l. hand on table and r. hand on hip, wearing doublet and trunk hose, cap with red feathers, and chain with the George: the face in three-quarters turned r., eyes full. Signed and dated *G. P. Harding delt.* 1818, and inscribed on the black frame border *Robert Dudley, Earl of Leicester.*
Water colours, highly finished; roy., 8⅝ × 6⅞ in.

11. SIR THOMAS MEAUTYS; AFTER VANSOMER. Whole length, standing in a park and turned nearly to front, wearing hat and riding boots, and with a huge sash; l. hand on hip, javelin in r. hand; the face in three-quarters turned r., eyes full. Signed *G. P. Harding delt.*
Water colours, highly finished; roy., 10⅝ × 6⅝ in.
On the back of the mount is pasted the following note: *Sir Thomas Meautys, Kt., Secretary to Sir Francis Bacon, and Clerk of the Privy Council to James I. and Charles I. He married Anne, eldest daughter of Sir Nathaniel Bacon, of Culford. From an original picture by Vansomer in the collection of Lord Viscount Grimston at Gorhambury, Herts. H. 6. 10. W. 4. 3.*

Nos. 10–11 were purchased October, 1872.

12. SIR CHARLES CORNWALLIS. Three-quarter length, standing, turned to front, in black cap, gown, and ruff, r. hand on breast, l. hand on table, on which is the official purse; the face turned slightly l. and looking full. Signed *G. P. Harding* and inscribed on the margin, *Sir Charles Cornwallis, Treasurer to Henry, Prince of Wales, Ambassador to Spain,* 1603. *From the original picture in the possession of C. Bryant, Esq.*
Water colours, highly finished; roy., 11 × 8⅝ in.

13. PHILIP HERBERT, EARL OF PEMBROKE; AFTER VANDYCK. Full three-quarter length, standing, turned towards the front and l., and leaning against a pillar r.; wearing black cap and dress, with the George and the Garter; the face in three-quarters turned l., eyes full; r. hand on hip, l. hand holding a paper; a background of park and stream at the l.
Water colours, highly finished; roy., 9½ × 6½ in.

14. HENRY LAWES, THE MUSICIAN. Head and bust in three-quarter face, turned r., eyes looking full. Inscribed on the broad margin *Henry Lawes, from the Music School, Oxford.*
Water colours, highly finished; roy., 10½ × 7¼ in.

15. FREDERICK, 1ST BARON CORNWALLIS. Three-quarter length, standing, turned towards front and r., with r. hand leaning on stonework and holding a long wand of office, l. hand on breast, face in three-quarters turned r., eyes looking full; at the r. a window with view of wood and hill. Signed and dated *G. P. Harding*, 1817. Inscribed on the margin, *Frederick, 1st Lord Cornwallis, from the original in the collection of the Earl of Verulam.*
Water colours, highly finished; roy., 9⅞ × 6⅝ in.

16. TOPHAM BEAUCLERK. Head and bust turned l., the face in three-quarters looking over the l. shoulder; in an oval.
Pencil and water colours; roy., 4 × 3⅛ in.
Engraved by S. Bellin.

17. DR. THOMAS WHARTON. Head and bust, wearing cap and gown, the face in three-quarters turned l., the eyes full. Inscribed on the broad margin, *Dr. Thomas Wharton from the original in the College of Physicians, London.*
Water colours, highly finished; roy., 8⅛ × 6⅝ in.

18. SIR CHARLES SCARBOROUGH AND DR. ARRIS; AFTER ROBERT GREENBURY. Half length figures; Scarborough l. seated and lecturing on a body dissected by his demonstrator, Arris, who stands r., holding the subject's arm; both in official robes; above l., Scarborough's arms and *Æt^a* 36, 1651; r., Arris's arms and *Æt^a* 56; below, a panel with Latin complimentary verses. Signed and dated *G. P. Harding delt.* 1818. Inscribed on the lower margin *Sir Charles Scarborough, first Physician to Charles II. James II. & William III.; he died Feb.* 26, 1693; *and Doctor Edward Arris; was a Physician & of Brasen Nose College, Oxford, & served in parliament for St. Albans, in* 1661.
Water colours, highly finished; roy., 9¾ × 8 in.
The figure of Scarborough was engraved by J. Brown from this drawing and published by Harding, 1845.

19. EDWARD MONTAGUE, EARL OF SANDWICH. Half length, wearing coralet, the face in three-quarters turned l., eyes looking full.
Indian ink, highly finished; roy., 4¾ × 4 in.
Nos. 12–19 were purchased July, 1878.

20. WILLIAM LENTHALL, SPEAKER; AFTER THE PICTURE IN THE NATIONAL PORTRAIT GALLERY. Three-quarter length in robes, seated towards the r., the face in three-quarters, eyes full, r. hand on arm of chair, l. hand on breast; pilaster behind and curtain l.; at the r. a table with an open letter on it, on which is the signature *G. P. Harding.*
Water colours, highly finished; roy., 8¼ × 6¾ in.

21. QUEEN ELIZABETH. Half length, turned slightly l., the face in three-quarters, looking l.; both hands held in front of her, the r. hand holding a glove; in rich dress with small ruff. A youthful portrait. Signed with monogram and inscribed on the black frame border *Elisabeth.*
Water colours, highly finished; roy., 5¾ × 4¾ in.
Described in detail in F. M. O'Donoghue's catalogue of Portraits of Queen Elizabeth, p. 25, No. 5.

22. SIR NICHOLAS BACON. Head and bust wearing cap and furred coat with ruff, the face in three-quarters turned r., eyes looking full, r. hand held in front of the body and holding a gilt staff. Signed and dated on the black frame border, *G. P. Harding* 1818.
Water colours, highly finished; roy., 6⅛ × 4⅞ in.
Apparently after a variant of the National Portrait Gallery picture which has purse, seal, and inscription, but otherwise corresponds to this.

23. JOHN KEMP, ARCHBISHOP OF CANTERBURY. Whole length figure in archiepiscopal robes and mitre, standing turned to the r. and looking r. with crozier in r. hand, open book and scourge in l. hand; a background of landscape with church in the distance. Signed and dated *G. P. H., delt* 1807. Below on a black frame border, a tablet inscribed, *John Kemp, Abp. of Canterbury*, 1452. *From an original picture at Strawberry Hill, brought from the Abbey of St. Edmunds Bury. Drawn by George Perfect Harding*, 1807.
Water colours, highly finished; roy., 13⅛ × 6½ in.
The picture was engraved by J. Swaine for the 'Gentleman's Magazine' Vol. XXIV. November, 1845.

Nos. 20–23 were purchased November, 1881.

24. THOMAS, 7TH EARL OF ELGIN; AFTER ANTON GRAFF. Whole length, standing in a landscape facing to front, head and eyes turned a little to the r., legs crossed, r. hand leaning on sword, l. hand on hip and holding cap. Signed *G. P. Harding fecit.*
Indian ink; roy., 8⅜ × 5⅞ in.
Etched by S. J. Ferris, 1886.

Purchased February, 1898.

25. KIRTLING, SEAT OF LORD NORTH; AFTER A PICTURE. View of the brick house standing l. and facing r., with terraced garden in front and at the side; the path from the main entrance passing through an isolated tower and a walled enclosure r., outside which a coach is being driven; behind, woody slopes; various figures in the foreground and about the garden.
Water colours; roy., 5¼ × 8¼ in.

Purchased January, 1878.

26. VIEW OF PARIS FROM THE PONT LOUIS SEIZE. View looking up the Seine to the Pont Royal, with Notre Dame in the distance, and the Tuileries l. Inscribed *View of Paris taken from the Pont Louis Seize.*
Pencil; roy., 6¼ × 11 in.
Etched by Harding.

Purchased June, 1879.

27. WROXTON, THE SEAT OF THE EARL OF GUILFORD. Front view of the house. Signed *G. P. Harding.*
Indian ink; 6⅛ × 7¼ in.
Inserted in Vol. IV. (No. 226) of the interleaved Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

28. PORTRAIT OF SIR JOHN HOUBLON, KT. Three-quarter length seated in Lord Mayor's robes, turned towards front and l., in three-quarter face looking full. Signed and dated *G. P. Harding delt*, 1801.
Indian ink, highly finished; 5¼ × 4¼ in.
Inserted in Vol. XII. (No. 109) of Crowle's 'Pennant.'

HARDING, James Duffield (b. 1798, d. 1863). Landscape painter and lithographer; born at Deptford; learnt engraving under C. Pye, but left this for water-colour painting; elected Associate of the Water-Colour Society 1820, Member 1821; one of the first to introduce the free use of body colour; from 1843 painted also in oils, but is better known by his numerous sets of lithographs, illustrating scenery abroad and at home, and reproducing studies of trees and architecture; author of several text-books on art.

1. SCHOONER IN A BREEZE. A schooner tacking to the l., her crew shortening sail; at the l. a distant brig standing towards the r.; in the r. upper corner a study of a boy with a pitcher on his shoulder.
Pencil on drab paper, heightened with white; roy., 9⅜ × 13¾ in.

Purchased December, 1867.

HARDING, Silvester (b. 1745, d. 1809). Painter and publisher; born at Newcastle-under-Lyne; from 1775 painted miniatures and portraits of theatrical celebrities, and made water-colour copies of old portraits; published with his brother Edward from 1786 various historical and other illustrated works, including a long series of portraits called the 'Biographical Mirrour.'

1. Robert Plot, D.D., the Antiquary. Three-quarter length seated towards the l., in doctor's red gown and periwig, the face in three quarters turned l., eyes full; a pillar behind l., by which the r. hand rests and holds a paper; l. hand on hip.
   Water colours, highly finished; roy., 6¾ × 5⅝ in.
   Engraved in the 'Biographical Mirrour,' 1802. The original picture, by William Reader, is in the Ashmolean Museum, Oxford.

2. Michael Drayton. Head and shoulders, the face looking full but turned slightly r.
   Water colours, highly finished; oval; roy., 5 × 4⅛ in.
   Engraved by R. Clamp for the 'Biographical Mirrour,' 1794. The original is at Dulwich College.

3. Thomas Tickell. Head and shoulders in three-quarter, face turned l., wearing periwig.
   Water colours, highly finished; oval; roy., 5⅛ × 4⅛ in.
   Engraved by Clamp for the 'Biographical Mirrour,' 1796. The original is in the hall of Queen's College, Oxford.

4. David Murray, 2nd Earl of Mansfield. Three quarter length standing and facing l., the face in three-quarters, eyes looking r., wearing the Thistle on his robes.
   Water colours, highly finished; roy., 6¾ × 5⅛ in.

5. Joseph Pullen, M.A.; after Byng. Bust facing nearly full, turned slightly l., eyes full.
   Water colours, highly finished; roy., 5⅛ × 4⅜ in.
   Engraved by E. Harding junior for the 'Biographical Mirrour,' 1796. The original picture is in the Bodleian Gallery.

6. Henry Hammond, D.D. Half length in D.D. cap and gown, the face in three-quarters, turned l., eyes looking full.
   Water colours, highly finished: roy., 5¼ × 4⅜ in.
   Engraved by Clamp for the 'Biographical Mirrour,' 1796. The original is in the hall of Magdalen College, Oxford.

7. Richard Corbet, Bishop of Norwich. Short three-quarter length, standing facing to front, in black gown, with hands crossed before him.
   Water colours, highly finished; roy., 6¼ × 4⅛ in.
   Engraved by Harding for the 'Biographical Mirrour,' 1796. The original picture is in the hall of Christ Church, Oxford.

8. Sir William Dugdale. Head and bust facing to front; the face looking full, but turned slightly r., wearing gown and skull cap over long curling wig.
   Water colours, highly finished; oval, roy., 4¼ × 3⅜ in.
   Engraved by Berrel for the 'Biographical Mirrour,' 1802. The original picture is in the Bodleian Gallery.

9. Sir Harbottle Grimston, Master of the Rolls; after Sir P. Lely. Head and bust seated facing nearly to front, turned slightly l., wearing skull cap over long curls and judicial robes; curtain l.
   Water colours, highly finished; roy., 5¼ × 4⅞ in.
   Engraved by Clamp for the 'Biographical Mirrour,' 1796. From an original picture by Sir P. Lely in the collection of Lord Verulam.

10. Theodore Haak, Translator. Half length, seated at a table on which his r. hand rests, the face in three-quarters turned and looking l.
    Water colours, highly finished; roy., 6 × 4⅞ in.
    Engraved by E. Harding for the 'Biographical Mirrour,' 1796. The original is in the Bodleian Gallery.

11. Sir Henry Savile. Whole length, standing facing towards front and r., eyes looking full, in black dress, gown, and skull cap, r. hand holding gloves, l. hand on a book which lies on a table, with a letter and hat; chair and curtain l.
Water colours, highly finished; roy., 8¾ × 5¾ in.
The original picture is at Eton College.

12. Thomas Legge, LL.D. Half length facing to front, wearing flat cap and ruff, the l. hand holding a glove.
Indian ink; roy., 4¾ × 3⅜ in.

13. Henry Howard, Earl of Northampton. Half length, facing to front, head in three-quarter face turned l., looking full; wearing hat and ruff. Dated 1609.
Water colours and Indian ink; roy., 5⅜ × 3⅞ in.
At the back is a memorandum stating this to be *from an original picture at Trinity College, Greenwich. S. Harding f.* A drawing from a portrait of Northampton 'in the collection of Mr. Harding,' which seems a modified replica of this, was engraved by Clamp for the 'Biographical Mirrour,' 1796.

14. John Still, Bishop of Bath and Wells. Half length, facing to front and r., the face looking full, turned slightly r.; wearing skull cap and bishop's vestments, r. hand holding a book.
Water colours; roy., 4⅜ × 3¼ in.
Engraved by John Jones. The original picture is in the Master's Lodge at Trinity College, Cambridge.

Nos. 1–14 were bequeathed by the Rev. C. M. Cracherode, 1799.

15. John Carter, F.S.A.; with Background by Carter. Half length, seated at a table in a library, facing to front; the head turned somewhat r. and looking r., with a book on the 'Costume of England' in his hands on the table.
Pencil, unfinished: the background tinted in water colours; roy., 10½ × 7½ in.
See Vol. I. p. 198, for Carter's biography.

Purchased October, 1886.

[16-22.] Drawings inserted in the interleaved copy of Pennant's London, bequeathed by J. C. Crowle, Esq., 1811.

16. Elias Ashmole. Head and bust in an oval facing and looking to front, the head turned slightly r. Signed *S. Harding del.*
Water colours, highly finished; 5 × 4 in.
In Vol. I., No. 215.
Engraved 'from a portrait in the possession of J. P. Harding.'

17. Richard Neile, Bishop of Durham. Half length nearly full face, turned slightly r.; in episcopal vestments. Signed on mount *S. Harding del*, and inscribed *Bp. Neale. Original at St. John's, Cambridge.*
Water colours, highly finished; 4⅝ × 3¾ in.
In Vol. II., No. 30.

18. Henry, 1st Baron Norreys. Three-quarter length, standing facing to front and looking full, in rich suit of armour, holding baton in r. hand, l. hand on sword-hilt; helmet on table l. Inscribed on the mount, *Henry Lord Norris, Picture at Lady Paulett's.*
Water colours, highly finished; 6¾ × 5 in.
In Vol. II., No. 219.

19. Michael Lort, D.D., F.R.S. Half length in oval, standing turned l., the face in three-quarters, eyes looking full; wearing a wig; curtain behind. Signed *S. Harding.* Inscribed on the mount, *Dr. Lort, Librarian to the Duke of Devonshire, from the original at Dr. Farmer's, Eman. Coll., Cambridge.*
Water colours, highly finished; 5 × 4¼ ins.
In Vol. V., No. 119.

20. Elizabeth Percy, Lady Ogle, afterwards Duchess of Somerset; after Lely. Head and bust in three-quarter face turned l. and looking l., hair falling over l. shoulder, neck bare. Inscribed on the mount, *Lady E. Ogle, original at Strawberry Hill*, and signed *S. Harding del.*
Water colours, highly-finished; oval; 4⅝ × 3¾ in.
In Vol. V., No. 202.
Probably from Jervas's copy of Lely's picture, now at Welbeck.

21. James York, Bishop of Ely. Half length, facing full, wearing wig and episcopal vestments. Signed on mount *S. Harding del.*
Water colours, highly finished; oval; 5 × 4 in.
In Vol. VII., No. 112.

22. Henry Holland, Duke of Exeter. Head and bust, in three-quarter face looking l., wearing rich red dress and large cap; chequer background. In an oval, signed *S. Harding del.*
Water colours, highly finished; 4¼ × 3⅝ in.
In Vol. X., No. 103.
A different portrait is at Dulwich College.

HARDING, W. (worked about 1787–1792). Draughtsman; biography unknown, though apparently of some vogue in his day.

1. Illustration to Sterne's 'Sentimental Journey': the Dance at Amiens. La Fleur in the kitchen of the inn at Amiens setting all the servants dancing with his fife; he stands playing with the *fille de chambre* beside him r., the *maître d'hotel* and the cook with three maids dancing behind, and a dog and monkey on their hind legs l.; a window r., plates and dishes along the wall.
Indian ink, slightly tinted in water colours; roy., circle, 12 in. diameter.
Engraved in stipple by F. Bartolozzi, and published 1787.

2. Illustration to the 'Sentimental Journey': The Marquis reclaiming his Sword. The court at Rennes, with two judges seated l., above the clerk of the court, by whom stands Yorick; the marquis stands before the clerk's table and unsheathes his sword; at the r. the marquis' family in a group, his wife, two sons and daughter; a youth behind r., looks on.
Indian ink, tinted in water colours; roy., circle, 11⅞ in. diameter.
Engraved in stipple by F. Bartolozzi.

3. The Libertine Reclaimed; Illustration to Thomas Hull's 'Sir William Harrington.' Sir William Harrington kneeling l., and taking the hand of Letitia Randall, who stands leaning on Lady S. and embraced by her; Lord S. looks on a little behind at the r.
Indian ink, tinted in water colours; roy., circle, 12 in. diameter.
Engraved in stipple by F. Bartolozzi, and published 1792.

HARDING (worked about 1800). Water-colour painter; biography unknown.

1. The Gipsies' Dinner. An open space in a wood; towards the r. a pot hung over a fire, by which sit an old man with his back turned, and a bare-legged boy; a young woman stands by them l., with a dog at her side, and further l., another woman kneels over a basket; beyond her, a withered oak and a donkey tethered behind it. Signed *Harding.*
Water colours; roy., 15⅞ × 12⅝ in.

This drawing, if genuine, belongs to the class of subject made popular by Morland, and was done immediately under his influence; but there is no known artist of the name of Harding to whom it can be ascribed.

Purchased June, 1883.

HARDWICK, William N. (worked about 1829–1864). Water-colour painter; exhibited a large number of landscapes at various galleries between 1829 and 1864, chiefly to the New Water-Colour Society, of which he was a member.

1. Castle of Chillon, Lake of Geneva. View of the castle, seen toward the l., across the calm water, backed by the mountains, over which a storm passes away; in the foreground r., a group of boats with figures, and l., a man fishing from the shore.
Water colours; roy., 4⅞ × 6¾ in.

Purchased July, 1878.

HARDY, Thomas Bush (b. 1841, d. 1897). Water-colour artist; born in Sheffield; fought in the American Civil War; returned to England and exhibited marine subjects 1870–93.

1. Haybоat in a Breeze. A boat loaded with hay sailing towards the r. foreground under a stiff breeze; a similar boat at some distance, and two white sails on the horizon; sky of blowing cloud and shower. Signed and dated *T. B. Hardy*, 1878.
   Water colours; roy., 13 × 9¾ in.
   Purchased February, 1880.

HARDY, W. J. (worked about 1845–56). Landscape painter; exhibited at the Suffolk Street galleries 1854–56.

1. The young Crab-catcher; with a View of Southampton; the Figures copied from Collins. A boy on a rock catching crabs, with a little girl beside him; beyond, Southampton Water, and the town seen across it in the light of a setting sun. Signed and dated *W. J. Hardy*, 1845.
   Water colours; 4½ × 7½ in.
   Purchased May, 1859.

HARLEY, George (b. 1791, d. 1871). Water-colour painter; exhibited a few drawings at the Royal Academy and elsewhere between 1817 and 1865; a drawing-master with large practice, and author of some drawing books.

1. Maxstoke Priory, Warwickshire. A gateway with gable end above, and with turret adjoining l., and a low shed r. approached by a road from the l. foreground; on the road r. a man standing by a gate; a clouded sky. Signed *G. Harley*.
   Water colours; roy., 4⅝ × 6¼ in.
   Purchased August, 1871.

2. View on a River; Dawn. A river with buildings and wooden landing stairs on the muddy shore l., and two men on a stranded barge, by which is a punt; the dawn breaks pale through mist in the r. distance, showing a bridge across the river, and great elms at the l. Signed and dated *Harley*, 1828.
   Water colours; roy., 8 × 11⅛ in.
   Purchased May, 1879.

HARLOW, George Henry (b. 1787, d. 1819). Painter; born in London; pupil of De Cort and S. Drummond, and subsequently of Lawrence, with whose style he had natural affinities; very successful as a portrait painter in Lawrence's style; ambitious but less successful in historical subjects; went in 1818 to Italy, where he learnt much and won fame, but died on his return in the following year.

1. Portrait of General Weber. Whole length in uniform standing facing to front, the face turned in three-quarters looking r.; l. hand on sword-hilt; r. hand holding cocked hat by his side. Dated *Paris, July 5th*, 1818.
   Black chalk, with touches of red and white chalk; on drab paper, roy., 8½ × 5 in.
   Probably a portrait of the Swiss Joseph Franz Xaver Von Weber, b. 1766, d. 1843, who received the order of the Legion of Honour from Charles X.
   Purchased February, 1857.

2. At Tivoli. View of the waterfalls pouring down the cliffs, with the round temple showing on the heights above r. Signed *G. H. H.*, and dated *Nov.* 19, 1818, *Tivoli*.
   Black chalk and white chalk on drab paper; roy., 16 × 11 in.

3. THE JUDGMENT OF PARIS. Paris stands in the centre, the apple in his hand, about to offer it to Venus, who stands r. with her back turned, while a cupid pulls away her drapery, and another dances r.; Diana sits on a bank near Paris, attended by a cupid, and Juno stands behind her.
Indian ink wash and pen, and white; roy., 4⅛ × 6 in.

4. PORTRAIT OF JOHN STEVENS. A very old man, full half length, seated towards the front and l., the head in three-quarters turned l., eyes nearly closed, hands crossed on lap.
Red and black chalk; roy., 8⅝ × 7⅛ in.

Nos. 3 and 4 were purchased October, 1872.

5. PORTRAIT OF JAMES NORTHCOTE, R.A. Full half length, seated towards the front and r., the face in three-quarters looking up to the r., hands crossed on lap. Drawn in Northcote's old age. Inscribed *James Northcote, R.A.*
Black chalk, with red chalk on face and hands; roy., 9¼ × 7⅛ in.
James Northcote, b. 1746 at Plymouth, came to London 1771; lived five years in Reynolds' house; worked in Italy 1777–1780; became well known by his pictures for Boydell's Shakespeare Gallery, and was still more successful as a portrait painter; published late in life several books, of which the 'Memoirs of Reynolds' was the chief; d. 1831.

Purchased May, 1891.

6. PORTRAIT OF A MAN UNKNOWN. Head of a man in three-quarter face turned r. with features pursed up and eyes nearly closed. Signed *G. H. H.*, and inscribed *Here's a Nist of all the Nunning horses. NB. N for L.*
Red and black chalks; roy., 9⅛ × 7 in.

Purchased December, 1896.

HARRADEN, Richard (b. 1756, d. 1838). Topographical draughtsman and engraver; born in London; worked in Paris, London, and Cambridge; published three sets of views of Cambridge, 1797, 1800, 1811, in the last of which he was helped by his son R. B. Harraden, and a work on the academical costume of the University, 1803.

1. ST. IVES, HUNTINGDONSHIRE. View of the town, with the tall-spired church rising l., across the Ouse, on the near bank of which is a wharf, and three boats moored to it; a man in one of the boats talking to another on the shore, and a third man fishing r.; at the extreme r., a stone bridge of many arches crossing the river. Near the centre a sailing boat has been inserted in pencil; it appears in the engraving.
Water colours and Indian ink; roy., 7¼ × 12¼ in.
Engraved in the Copper-Plate Magazine, pl. 240, January 1st, 1802.

Purchased May, 1890, at the Percy sale.

HARRIOTT, W. H. (worked about 1811–1837). Water-colour painter; pupil and follower of Prout; Member of the Society of British Artists, at whose gallery he chiefly exhibited; some of his foreign sketches were used by Cotman as the basis of more elaborate drawings.

1. TWISEL CASTLE AND BRIDGE. The towers of the castle, seen at a little distance l., through tall trees growing from the bank of the river, which flows into the l. foreground under a bridge of single arch; men in a cart cross the bridge; trees beyond it and about the castle, and weeds on the bank in foreground r. Inscribed *Twisel Castle and Bridge, and the river Till. W. H. Harriott, 7 Sept.* 1827.
Pencil; roy., 13½ × 10¼ in.

Purchased August, 1875.

HARRIS, John (d. 1834). Water-colour painter; worked in London; exhibited at the Royal Academy 1802–1815, and made some designs for illustrations; probably identical with a freemason of this name, who published some masonic subjects in lithography.

1. PORTRAIT OF DR. ADAM DONALD, CALLED THE PROPHET OF BETHELNIE; AFTER A PRINT OR PICTURE. Whole length, standing on a country road, turned to front in an uncouth attitude, conical cap on head, face full. Signed and dated *J. Harris Jnr. pinxt* 1822, and inscribed *Dr. Ad^m. Donald, a prophet of Bethelnie in Scotland born Anno* 1703, and with verses by Donald—

Time doth all things devour,
And Time doth all things waist,
And we waist Time,
And so are we at last.

Water colours; roy., 13¼ × 8⅝ in.

Adam Donald (b. 1703, d. 1780), an ignorant peasant, had the wit to build up on his own grotesque figure and the superstitions of his neighbours a great name for prophecy and necromancy. There is an engraving of him from a drawing made in 1776, and this is probably a copy from the same original. A memorandum pasted on the back of the drawing says: *This is the second drawing of Dr. Ad^m. Donald of Scotland; the first painting was for Mr. Gordon, Aug.* 1818, *by Mr. J. Harris,* 28 *Mansion House St., Kennington, Surrey.*

Purchased December, 1877.

2. SKETCHBOOK CONTAINING VIEWS, ETC. 7 × 10½ in.

(1) STUDY OF GOTHIC ARCHES.
Pencil.

(2) NEW INN.
Pencil.

(3) A FORT AND SHIPPING IN AN ESTUARY. Probably Southsea Castle and Spithead.
Pencil.

(4) COLLEGE GREEN, Bristol.
Pencil.

(5) STATUES IN NICHES OF HENRY II. AND FITZHARDING, AND OF EDWARD THE CONFESSOR AND ABBOT NAILAND.
Pencil.

(6) INTERIOR OF TINTERN (?) ABBEY.
Pencil.

(7) GATE OF THE NEW BRIDEWELL, TOTHILL FIELDS.
Pencil.

(8) COLLEGE GREEN, Bristol.
Pencil.

(9) ARCHWAY.
Pencil.

(10) PORTSMOUTH HARBOUR; looking inland. On two sheets.
Pencil and water colours.

(11) DETAILS OF GOTHIC CARVING.
Pencil.

(12) STUDY OF A TREE.
Pen and ink.

(13) DETAILS OF GOTHIC ORNAMENT.
Pen and ink.

(14) CHARITY. From a marble group.
Indian ink and white on grey paper.

(15) Ships in Portsmouth Harbour.
Pencil.

(16) Hoisting a Stone on the Gateway of the New Bridewell. Sketch for a lithograph published by Harris.

(17) Quarrying Cliffs by the Sea.
Pencil.

(18) Details of Gothic Ornament.
Pencil.

Purchased September, 1891.

HART, Solomon Alexander (b. 1806, d. 1881). Painter; born at Plymouth; studied at the Royal Academy; worked in London; won a name by his historical pictures, and was elected A.R.A. 1835, R.A. 1840; worked in Italy from 1841 for a few years; professor of painting at the Academy 1854–1863, and librarian from 1865 till his death.

1. Two on one mount, roy., viz.:—

(*a*) Head of an Italian Boy. Head in three-quarter face, looking r. Signed and dated *S. A. Hart*, 1843.
Water colours; 7⅜ × 7 in.

(*b*) Two Studies of an Italian Girl's Head. At the l., head and shoulders of a girl, directed l., the face turned in three-quarters, looking down. Inscribed *Guiditta, Roma, Mar.* 1842. *S. A. Hart.* At the r., head of the same girl in profile, looking l. *S. A. Hart. Roma, Mar.* 1842.
Water colours; 6⅜ × 9½ in.

2. Italian Peasant with Bagpipes. A man with full beard and conical hat over long curls, in gay costume, seen to the waist and holding with l. hand the mouthpiece of his pipes, the bag of which hangs over his shoulder. Signed and dated *S. A. Hart, Roma, April* 11, 1842.
Water colours; 10 × 6⅜ in.

3. Head of a Cardinal asleep. Study of the head of a cardinal, wearing a biretta, facing to front and r.; head drooping and eyes closed; below, at the r., a small study of the same head.
Black chalk and pencil on grey paper, heightened with white; roy., 10½ × 6⅜ in.

4. Three on one mount, roy., viz.:—

(*a*) Portrait Study of Charles Landseer, R.A. Head and shoulders, seated towards the l. with arms on a table, one hand resting on the other and holding a magnifying glass, through which he looks. Inscribed *Athenæum, Chas. Landseer, October*, 184..
Pencil sketch; 4½ × 3⅜ in.
See under Landseer in this Catalogue.

(*b*) Portrait of H. Orrin Smith. Head and shoulders, seated towards the l., at a table on which he holds a wood-block with one hand while he engraves it with the other. Inscribed *H. Orrin Smith*, 85 *Hatton Garden*. Signed and dated *S. A. Hart*, 1851.
Pencil; 7 × 8⅜ in.
Harvey Edward Orrin Smith or Orrinsmith (as now spelt) was son of John Orrin Smith, the wood engraver. He followed his father's profession for a time, but afterwards became director of the firm of Burn & Co., bookbinders.

(*c*) Townsend, the Bow Street Runner. Nearly whole length, seated towards the l. reading a newspaper, which he holds in his hands; head in profile, wearing spectacles. Signed *S. A. H.*, and dated 1828.
Sepia and pencil; 5⅝ × 3½ in.

Nos. 1–4 were purchased November, 1881.

5. Two on one mount, roy., viz.:—

(*a*) HEAD OF A MONK. Head in nearly full face, turned slightly r., with a stern expression. Signed *S. A. Hart.*
Pen and ink; 4⅜ × 5⅝ in.

(*b*) HANNAH AND ELI. Eli seated by a post of the temple, facing to front, with raised hand rebuking Hannah, who kneels in prayer l.; a smoking altar and branched candlestick behind. Signed *S. A. Hart.*
Pen and ink sketch over pencil; 7¼ × 6¼ in.

Presented by Alexander Durlacher, Esq., November, 1893.

HARVEY, Thomas (b. 1748, d. 1820). Amateur painter and etcher; squire of Catton, near Norwich, of which city his father was a merchant; the earliest patron of Crome, whom he encouraged to copy from his Dutch and Flemish pictures, and his Gainsboroughs; an ornithologist; painted landscapes in oils; and etched, mostly on soft ground, studies of animals and landscape.

1. ALBUM, containing the ordinary set of Harvey's etched work, with nineteen additional plates, followed by the sketches here catalogued; all are in pencil except the first.

(1) LANDSCAPE. A bank with two figures under trees; cottage and pond l.
Sepia.

(2) HEAD OF A HORSE, facing full.

(3) HEAD OF A HORSE, facing l.

(4) (*a*) FARMYARD, with cattle passing through; house and rick l.; church behind r.

(*b*) THREE HORSES IN A FIELD.

(5) (*a*) LANDSCAPE, with cow lying in r. foreground under trees.

(*b*) CATTLE ON A PLAIN. Two cows lying down, one standing l.
These two appear to be sketched after Dutch pictures.

(*c*) SMALL LANDSCAPE, with a distant church.
Probably also after a picture.

(6) STUDY OF A COW, facing l.

(7) (*a*) A Cow, lying down.

(*b*) A Cow, facing r.

(8) HEAD AND FOREQUARTERS OF A COW, facing l.

(9) STUDY OF A COW, facing l.; the head does not appear.

(10) HEAD AND FOREQUARTERS OF AN OX, facing l.

(11) (*a*) A DONKEY'S HEAD, facing r.

(*b*) A DONKEY, lying down by a gate.

(12) (*a*) A POINTER.

(*b*) A SPANIEL.

(13) DUCKS ASLEEP.

(14) TWO STUDIES OF A DEAD BIRD.

(15) A DEAD BIRD.

(16) *Ob.* A SITTING HEN.

Rev. STUDIES OF FOXHOUNDS.

(18) (*a*) LANDSCAPE, cottage and barns l., trees and pond r.

(*b*) FARMBUILDINGS AND YARD.

(19) (*a*) A WIDE VIEW over woods to distant hills; packhorses on road in foreground.

(*b*) A SHALLOW STREAM, foaming into the foreground, under rocky banks l.

(20) (*a*) TWO HORSES IN A FIELD; wood beyond.

(*b*) A HILL, with cottage on the top and woods at the foot; a stream coming round it r.

(21) (*a*) VIEW AT THE HEAD OF A BROAD RIVER, with a sailing boat.

(*b*) RUINED COTTAGE AND WALL, with view of open country beyond.

(22) (*a*) A VILLAGE AMONG TREES, with river l.

(*b*) A RIVER BORDERED BY HOUSES r., probably the Yare, near Norwich.

(23) (*a*) THE SAME SUBJECT AS THE LAST, modified in composition.

(*b*) STUDY FOR PART OF THE SAME SUBJECT.

(24) (*a*) WOODED HILL AND CLOUDED SKY.

(*b*) A ROAD BY A RIVER, with houses among trees.

(25) (*a*) A ROAD THROUGH A PLAIN; windmill and buildings in the distance.

(*b*) A THATCHED SHED BY A RIVER BANK.

(26) (*a*) A BEND IN A WIDE RIVER, with wooded banks.

(*b*) AN OAK TREE.

(27) A COTTAGE, with old man and child at a stile.

(28) BARN AND SHEDS, with elms behind and a fence in front.

(29) (*a*) A FARM AMONG TREES, stile and fence in front.

(*b*) A THATCHED FARMHOUSE.

(30) A LANE LEADING PAST A COTTAGE AMONG TREES l., and church r.; two figures in foreground.

(31) (*a*) A POND WITH SWANS, overhung with trees.

(*b*) COTTAGES AND TREES, with cornfield in front.

(32) (*a*) FARMYARD.

(*b*) POOL UNDER A SANDY BANK, with thicket above.

(33) LANDSCAPE, with boats on a lake, bull in foreground, near the water, trees and ruin r.; hills crowned with buildings across the water. Probably after a picture.

(34) (*a*) ROCKS BY THE SEA-SHORE.

(*b*) A NARROW VALLEY winding among wooded hills, with houses in the hollow.

(35) A WILLOW OVER A WEIR.

(36) (*a*) STEEP SLOPES, with a poplar in the foreground l.

(*b*) A LAKE IN A HOLLOW, woods and distant hills beyond; two figures in the foreground. Probably after a picture.

(37) PENRYCE CASTLE; the coast in the distance.

(38) PENRYCE CASTLE; a near view.

(39) 'KIRBY COTTAGE.' Probably after a picture by Crome. Dawson Turner has written against this: *This is Crome's Kirby cottage, which is in Mr. Wright's hands. Query, did Crome paint from Mr. Harvey's sketch, or Mr Harvey make a drawing from Crome's picture?*

(40) PENNANT CASTLE.

(41) (*a*) TREE AND SHED.

(*b*) VIEW ON A ROCKY COAST.

(42) (*a*) COAST SCENE; Yarmouth beach (?).

(*b*) A LITTLE HARBOUR, with boats; mountains behind.

(43) A COAST, with woody shores and boats at anchor.

(44) ANOTHER VIEW OF THE SAME COAST.

(45) WOODED COAST AND DISTANT CASTLE, with boats at anchor in a bay.

(46) (*a*) A BOAT ON A NORFOLK BROAD.

(*b*) BEACH AND BAY, with hill beyond.

(47) POOL AND TREES.

(48) A BEECH TREE.

(49) TRUNK OF AN OLD OAK.

(50) A THORN TREE.

(51) AN ASH TREE.

(52) WILD CARROT.

(53) SHEET OF FIGURE STUDIES; two in pen and ink.

Purchased May, 1859, at the Dawson Turner sale.

HARVEY, William (b. 1796, d. 1866). Designer and wood engraver; born at Newcastle-on-Tyne, and pupil there of Bewick; worked in London from 1817, his best known woodcut being the large *Dentatus*, after Haydon; after about 1822 abandoned engraving for design, and became one of the most popular illustrators of the day; a facile but very mannered draughtsman, happiest in such work as his drawings for Lane's 'Arabian Nights.'

1. Two on one mount, roy., viz.:—

(*a*) ILLUSTRATION TO A STORY. Interior of a cottage, with open door in the background; at the l., a young man wearing a Scotch bonnet turning to address an old woman who sits before him r. bowed with grief, clasping her hands; beside her a child with a cat, and behind her three girls at a wash-tub: behind the young man l. another girl looking up at him. A vignette.
Water colours; 4 × 5⅛ in.

(*b*) AN IRISH FAMILY REMOVING. A valley with cottages by a stream; in the foreground l., a woman with a baby wrapped in her shawl, two small children clinging to her dress, and a boy following with a kettle, all barefooted; the husband more to the r., crossing the stream by a stepping-stone, turns away to call to a woman with a basket on her back, who follows another woman carrying a pitcher on her head up a rocky path in the background. A vignette.
Water colours; 5⅜ × 6⅝ in.

2. Two on one mount, roy., viz.:—

(*a*) DESIGN FOR AN ILLUSTRATION. A garden, with cottage seen in the background among trees; in the foreground a girl offers a basket of flowers to a gentleman on horseback l.; an old woman r. carries another basket and flowerpot, a dog following at her heels. A vignette.
Water colours; 3¾ × 4¾ in.

(*b*) DESIGN FOR AN ILLUSTRATION. A garden, with a young man plucking a rose from a bush l. to offer to the lady who walks beside him; on a terrace above r. another couple watching them. A vignette.
Water colours; 3½ × 4⅞ in.

Nos. 1 and 2 were purchased July, 1885.

3. SCENE IN THE AFRICAN TROPICS. An African forest: a missionary turning r. to give a knife to a negro who receives it with gratitude, his wife standing by him and clasping her hands; tropical birds on the ground and in the air, and at the l., behind a tree, a black sawing wood. A vignette.
Water colours; roy., 4⅝ × 5¾ in.

Purchased July, 1888.

HASSELL, Edward (d. 1852). Landscape painter; son of the following, John Hassell; member (1841) and afterwards secretary of the Society of British Artists, at whose galleries and elsewhere he exhibited landscape and architectural subjects between 1827 and 1852; died at Lancaster.

1. RUINS OF THE ROYAL EXCHANGE AFTER THE FIRE, 1839. Interior of the quadrangle, with figures among the ruins; Grinling Gibbons' statue of Charles II. in the centre. Signed and dated *E. Hassell*, 1839.
Water colours; 13⅝ × 18½ in.
This, the second Royal Exchange, built after the Great Fire, was burnt down January 10, 1838.

In Portfolio XXII. (No. 96) of the Crace Collection of London Views, purchased November, 1880.

HASSELL, John (b. 1767, d. 1825). Water colour painter and engraver; worked in London; exhibited at the Royal Academy 1789–1819; drew views of places, which he engraved in aquatint; he was well known as a teacher, and published several works on drawing, also a life of his friend Morland.

1. Two on one mount, roy., viz.:—
(*a*) CARISBROOKE CASTLE CHAPEL, ISLE OF WIGHT. N.E. view of the chapel in a sunset gleam, with two figures by the door; two sheep in the r. foreground, the castle wall beyond.
Water colours; 3⅝ × 4⅞ in.

(*b*) YAVERLAND CHURCH, ISLE OF WIGHT. S.W. view of the little church with a group of elms behind it l., and a house beyond r. Signed and dated *J. Hassell*, 1810.
Water colours; 4½ × 6⅜ in.

2. Three on one mount, roy., viz.:—
(*a*) SHALFLEET CHURCH, ISLE OF WIGHT. S.W. view of the church with its massive square tower, by which are a horse and cow; at the l. a glimpse of sea.
Water colours; 4 × 5⅞ in.

(*b*) BRADING CHURCH, ISLE OF WIGHT. S.W. view of the church seen at the r. from the road, with a well-house, and people busy washing, by the gate of the churchyard.
Water colours; 4½ × 5⅞ in.

(*a*) PORCHESTER CASTLE, HANTS. The remains of the castle, with cottages and trees among them, on the shore of the harbour; a boat on the water in the foreground; hills beyond.
Water colours; 4⅛ × 6⅛ in.

Both purchased September, 1886.

3. WESTMINSTER FROM LAMBETH. Westminster Hall with the bridge at the r. Signed and dated *J. Hassell*, 1806.
Indian ink tinted in water colours; 4 × 6⅝ in.

In Portfolio IV. (No. 37) of the Crace Collection of London Views, purchased November, 1880.

4. WEST FRONT OF COVENT GARDEN MARKET, 1830. With numerous groups of figures about the stalls.
Water colours; 11¾ × 17⅞ in.

In Portfolio XVIII. (No. 83) of the Crace Collection of London Views, purchased November, 1880.

HAUGHTON, Moses, the younger (b. about 1772, d. about 1848). Miniature painter and engraver; nephew of Moses Haughton the elder; born at Wednesbury; pupil of George Stubbs; painted portraits chiefly in miniature, and made several large engravings after his friend Fuseli; exhibited at the Royal Academy, 1808–1848.

1. PORTRAIT OF JOHN SMITH, PICTURE DEALER. Half length, seated towards the r. and front, the face in three-quarters, eyes full, both hands showing.
Water colours on ivory, highly finished; roy., 6¼ × 5⅛ in.

Purchased April, 1881.

2. PORTRAIT OF JOSEPH PRIESTLEY, LL.D.; AFTER FUSELI. Full half length, seated towards the r. by a table with books and papers, on which the l. arm rests; r. hand on knee; the face in three-quarters looking r.
Sepia over pencil and red chalk outlines; roy., 7⅜ × 6⅞ in.
Copied from the whole length portrait of Priestley by Fuseli, painted 1783, one of the only two portraits by that artist. It was engraved 1836 by C. Turner. Priestley, b. 1733, d. 1804, was celebrated as a man of science and a theologian; emigrated to the United States in 1794.

Purchased December, 1888.

HAVELL, William (b. 1782, d. 1857). Painter; born at Reading; son of a drawing-master; original member, 1805, of the Old Water Colour Society; became known by his landscapes from Wales and the Lakes; went to China, 1816, with Lord Amherst's embassy; worked in India, painting water colour portraits, from 1817–1825, when he returned to England, but found he had fallen out of the public memory, and he never regained his former high position; worked, 1827–29, in Italy, and thenceforth painted chiefly in oils.

1. WINDERMERE. View from wooded slopes looking down on the lake, which stretches away with its leafy islands into the distance; in the foreground l. a boy drinking from a spring at the side of a path overshadowed by trees, while his dog guards his coat and fishing-rod, laid on the high bank of a stream which flows through a hollow under hanging bushes at the r.; all beyond the foreground shadow lies bathed in sunshine from the l. Signed and dated *W. Havell*, 1811.
Water colours; roy., 9¾ × 13⅜ in.

Purchased May, 1859, at the Dawson Turner sale.

2. SADLER'S WELLS. View from the bridge over the New River, which curves away towards the r.; at the r. of the bridge in the foreground a gate leading down an avenue of poplars, along the riverside, to the theatre; at the l. bank of the water, houses and gardens with trees beyond; groups of figures on the bridge and on both banks, and a cab just inside the gate at the r.
Water colours; roy., 11 × 16⅝ in.

Purchased March, 1868.

3. ETON; EVENING. View of flat meadows and dark groups of elms about the Thames in the r. foreground, woods and a cottage by the water r.; in the distance Eton chapel rising against the last flush of twilight, and a crescent moon above.
Water colours; roy., 8⅞ × 13⅝ in.

Purchased July, 1889.

4. ANGELICA AND MEDORO; ILLUSTRATION TO ARIOSTO'S 'ORLANDO FURIOSO.' A luxuriant wooded valley with a stream flowing through it into the r. foreground; Medoro kneels among flowers and bushes, and Angelica stands over him and guides his hand as he cuts their names on a tree. Inscribed beneath, *W. Havell, delin^t January* 13, 1816. *Angelica and Medoro. Book* 19, *Stanza* 27, 28.
Sepia wash with pen outlines, heightened with white; roy., 6⅞ × 9⅝ in.

Purchased May, 1890, at the Percy sale.

5. ON THE THAMES. The river r. with islets and boats, and mansions among trees on either side; cattle in the l. foreground.
Water colours and body colours; roy., 8⅛ × 14⅝ in.

Purchased May, 1893.

HAWKSMOOR, Nicholas (b. 1661, d. 1736). Architect; born in Nottinghamshire; pupil of Wren, whom he assisted in the building of Greenwich Hospital, Kensington Palace, and St. Paul's; designed the new buildings at Queen's and All Souls, Oxford, and some of the fifty churches in London planned in the reign of Queen Anne; St. Mary Woolnoth is one of the most admired of his works, and St. George's, Bloomsbury, one of the most remarkable.

1. DESIGN FOR A MAUSOLEUM. A decorated sarcophagus, resting on a pedestal and surmounted by an allegorical group; at the top a figure in armour, standing on a round pedestal upheld by Justice, Fortitude and two other virtues; these stand on a square pedestal, ornamented with an arrow-pierced heart, and resting on figures of Malice and Envy overthrown by Honour, Wealth, and Fame. Drawn to scale and signed *N. Hawksmore fecit.*
Pen and ink, shaded with Indian ink; atl., 24⅝ × 12⅜ in.

2. DESIGN FOR A COLUMN AND STATUE OF QUEEN ANNE. A fluted column with statue of Queen Anne holding ball and sceptre at the top; round the upper part of the square base a group of allegorical figures, one at each side and another reclining among weapons in front. These figures are drawn on a piece of paper pasted over another somewhat different design. A similar modification has been made at the top of the column, under the statue. Signed *N. Hawksmore*, and inscribed. *heighth of the column* 180 *feet, of the statue* 20, *total* 200. *Diameter of the shaft* 12 *ft.*
Pen and ink, shaded with Indian ink; ant., 36⅛ × 12 in.
This column was intended to be set up in the Strand, 1713, to commemorate Marlborough's victories under Queen Anne.

Both purchased June, 1881.

HAY, Robert (b. 1799, d. 1863). Archæologist and draughtsman; laird of Linplum; author of 'Illustrations of Cairo,' 1840, the drawings for which by O. B. Carter have been described in this catalogue; one of the pioneers of Egyptian exploration, 1826–38.

1. PACKET containing 26 unmounted drawings in pen and ink with water-colour tint, pencil, or sepia; including plans for parts of Hay's house in Cairo, a view of Cairo, and design for an oven for cooking eggs.
Placed in a portfolio together with 24 unmounted drawings in pencil or pen and ink, washed with sepia, Indian ink, or water colours; including views of Mosques, etc., and studies of architectural detail. The authorship of these is uncertain, though the majority are probably by Laver (*q.v.*) and Hay; as being connected with Hay's book, they are retained under his name.

All purchased October, 1879.

HAYDON, Benjamin Robert (b. 1786, d. 1846). Historical painter; born at Plymouth; came to London, 1804, and studied at the Royal Academy; began, 1806, a long series of large historical pictures, some of which had a brilliant success; arrogant and improvident, he gained enemies as he lost money; was harassed by continual debt, but sustained by a heroic self-confidence and a fury of ambition which were at once the strength and weakness of his art; in later life was more successful as a writer and lecturer on art than as a painter; urged the decoration of the Houses of Parliament and the establishment of art schools, and was the first to recognise the surpassing importance of the Elgin marbles; committed suicide.

1. Portrait of Charles Heathcote Tatham. Head and bust, full face and looking full. Signed and dated *B.R.H.* 1823.
   Black and red chalk on buff paper, heightened with white; imp., 18⅝ × 14⅝ in.
   C. H. Tatham, architect, b. 1772, d. 1842, was a pupil of Henry Holland, studied in Italy, practised in England; an intimate friend of Haydon.
   Purchased October, 1870.

2. Album, containing 263 academical studies and studies for pictures, nearly all in black chalk on gray or drab paper, generally heightened with white. These include studies for the following pictures: 'Christ's Entry into Jerusalem' (1818), 'Pharaoh' (1825), 'Dentatus' (1808), 'Judgment of Solomon' (1813), 'Macbeth' (1810), 'Lazarus' (1822), 'Romeo' (1810), 'Joseph and Mary resting on the road to Egypt' (1806), 'Penitent Girl' (1816), 'Agony in the Garden' (1821), 'Silenus,' and 'Puck.'

3. A very large album containing 264 drawings, academical studies, and studies after the antique, all in black chalk, including a number of drawings from the Elgin marbles made in 1808–1811, when the marbles were at Lord Elgin's house in Park Lane. In the controversy which arose when their purchase for the nation was being discussed, Haydon took a prominent part, and attacked with spirit and success the adverse and disparaging judgment of Payne Knight. The purchase by the nation was finally made in 1816. The principal studies from the Elgin marbles are as follows:

(1) A Lapith, from Metope xi. of the Parthenon.

(2–4) Horses of Helios, from the Eastern Pediment.

(5) Figure from the Choragic Monument of Thrasyllus.

(6) 'The Fates,' from the Eastern Pediment.

(7) Arm of 'Persephone.'

(8) 'Demeter and Persephone,' from the Eastern Pediment.

(9) Lapith from Metope xi.

(14) Metope vi.

(15) 'Demeter.'

(16) 'The Ilissos,' from the Western Pediment.

(27) Two Youths and a Horse, from the Frieze of the Parthenon.

(28) One of the Metopes.

(47) Figure from the Frieze of the Parthenon.

(55) Studies from the 'Theseus' (Eastern Pediment).

(56) One of the Metopes.

(64) Metope vii.

(69) (70) Studies from the 'Theseus.'

(119) 'Demeter and Persephone.'

(188) 'Theseus.'
The rest of the drawings include studies for 'Christ's entry into Jerusalem,' 'Jairus' Daughter,' 'Lazarus,' 'Judgment of Solomon,' 'Agony in the Garden,' and 'Macbeth.'

Nos. 2 and 3 were purchased July, 1881.

HAYLS, or HALES, John (b. 1679). Portrait painter; worked in London; a rival of Samuel Cooper in miniature painting, and of Lely in oil painting; his portrait of Pepys is well known.

1. Portrait of a Lady in the Character of a Shepherdess. Nearly to the knees, facing to front, looking a little to the r., in broad straw hat and country dress, one hand holding a sheep-hook, the other pointing l.; sheep at the r., and a distaff at the l.
Pen and ink with sepia wash; roy., 4·× 3⅛ in.
Presented by W. Rickard, Esq., February, 1893.

HAYMAN, Francis, R.A. (b. 1708, d. 1776). Painter; born at Exeter, and pupil of Robert Brown in that city; worked in London as scene painter at Drury Lane, and soon became well known by his illustrations to Shakespeare, Milton, 'Don Quixote,' etc.; painted with his friend Hogarth a series of pictures to ornament Vauxhall, besides historical pictures and many portraits; he was prominent in the movement that brought about the foundation of the Royal Academy, of which he was an original member, 1768, and librarian from 1771 till death; etched a few plates.

1. Two on one mount, roy., viz.:—

(*a*) Design for a Book Illustration. A man in a fencing suit and large spectacles engaged in imaginary combat with a row of figures painted on the wall of his study; a man behind looks on in agitation.
Indian ink with pen outlines; 5½ × 3 in.

Purchased July, 1859.

(*b*) Design for Frontispiece to the 'Magazine of Magazines.' An author sitting l. at a table with a blank sheet before him, craving an idea; Mercury arriving at his prayer from the r. with a lapful of books, while Pallas on a cloud above points through a window to a sign of the *Magazine of Magazines*.
Indian ink with pen outlines; 6½ × 4 in.
Engraved by C. Mosley as frontispiece to the *Magazine of Magazines*, Vol. I., 1751.

Purchased December, 1857.

2. Portrait of Foote in a comedy. Whole length advancing to the r., with arms spread out, and exclaiming, "*What is all this?*" Hat and stick on the ground r.
Pen and ink and Indian-ink wash; 9 × 6⅝ in.
Samuel Foote, b. 1720, at Truro, educated at Oxford, after running through a fortune, took to the stage 1744; failed as an actor, but became very celebrated as a mimic, giving entertainments of his own; wrote several plays, of which the 'Minor' (1760) was successful; died 1777.
In Vol. IV. of the Burney collection of theatrical portraits, purchased 1817.

3. Album containing illustrations to Smollett's edition of 'Don Quixote,' 1755, 4to. All the drawings were engraved in reverse.

(1) Allegorical Design for Frontispiece.
Sepia with pen outlines.
Engraved by C. Grignion.

(2) Don Quixote Knighted by the Innkeeper.
Sepia and white with pen outlines.
Engraved by C. Grignion. Vol. I., p. 17.

(3) Don Quixote brought Home by a Countryman on his Ass, and received by the housekeeper, barber, and curate.
Indian ink with pen outlines.
Engraved by C. Grignion. Vol. I., p. 26.

(4) The Burial of Chrysostom. Marcella appearing on the rock above to Don Quixote and the shepherds.
Indian ink with pen outlines.
Engraved by G. Scotin. Vol. I., p. 75.

(5) Maritornes and Sancho Panza fighting in the Bed, and discovered by the inukeeper.
Indian ink with pen outlines.
The engraving by J. S. Müller, Vol. I., p. 92, is from a considerably modified design.

(6) Sancho Panza examining Don Quixote's Mouth after he had been stoned by shepherds.
Indian ink with pen outlines.
Engraved by C. Grignion. Vol. I., p. 106.

(7) Don Quixote threatening to kill the unhorsed Bachelor with his Lance.
Indian ink with pen outlines.
Engraved by S. Ravenet. Vol. I., p. 111.

(8) Don Quixote and Sancho felled by Cardenio.
Indian ink with pen outlines.
Engraved by S. Ravenet. Vol. I., p. 159.

(9) Dorothea bathing her Feet in the Stream, and discovered by Cardenio and his companions.
Indian ink with pen outlines.
Engraved by C. Grignion. Vol. I., p. 196.

(10) Dorothea received by Don Quixote as the Princess Micomicona.
Indian ink with pen and red chalk outlines
Engraved by G. Scotin. Vol. I., p. 211.

(11) Don Quixote attacking the Wine Bags in his Sleep, and stopped by the innkeeper.
Indian ink with pen outlines.
Engraved, with differences, by C. Grignion. Vol. I., p. 270.

(12) Sancho Panza presenting the Country Wench as Dulcinea to Don Quixote, who kneels before her.
Indian ink with pen outlines.
Engraved by G. Scotin. Vol. II., p. 54.

(13) Dorothea pleading with Don Fernando, who draws his sword to attack Cardenio, as Lucinda falls into Cardenio's arms.
Indian ink with red chalk and pen outlines.
Engraved by S. Ravenet. Vol. I., p. 281.

(14) The Barber confounded by the assurances of Don Quixote, Don Fernando, and the rest that his basin is a helmet.
Indian ink with pen outlines.
Engraved by C. Grignion. Vol. I., p. 353.

(15) Don Quixote about to kill the Knight of the Mirrors, and stopped by the Squire of the Nose.
Indian ink with pen outlines.
Engraved by G. Scotin. Vol. II., p. 80.

(16) Quiteria wedded to Basilio while he feigns to be dying of a wound.
Sepia with pen outlines.
Engraved by J. S. Müller. Vol. II. p. 137.

(17) Don Quixote attacking the Figures of the Puppet Show.
Indian ink.
Engraved by Ravenet. Vol. II., p. 163.

(18) Don Quixote paying his Respects to the Duchess.
Indian ink.
Engraved by Ravenet. Vol. II., p. 186.

(19) Sancho Panza's Quarrel with the Duenna.
Indian ink.
Engraved by G. Scotin. Vol. II., p. 189.

(20) The Priest enraged with Don Quixote at the Table of the Duke and Duchess.
Indian ink with pen outlines.
Engraved by C. Grignion. Vol. II., p. 194.

(21) Sancho Panza at Dinner; the doctor having all the dishes whisked away.
Indian ink with pen outlines.
Engraved by C. Grignion. Vol. II., p. 284.

(22) Sancho's Return to his Wife and Daughter.
Indian ink with pen outlines.
Engraved by S. F. Ravenet. Vol. II., p. 458.

(23) Don Quixote expostulating with Sancho, who is about to scourge himself.
Indian ink with pen outlines.
Engraved by G. Scotin. Vol. II., p. 449.

(24) Sancho displeased with the Answers given him by the enchanted Head, and reproved by his master.
Indian ink.
Engraved by C. Grignion. Vol. II., p. 400.

(25) The Girl disguised as a Boy brought before Sancho.
Indian ink.
Engraved by C. Grignion. Vol. II., p. 305.

(26) Don Quixote and the Duenna.
Indian ink.
Engraved by C. Grignion. Vol. II., p. 296.

(27) The Page presenting Sancho's Letter to his Wife and Daughter.
Sepia with pen outlines.
Engraved by S. F. Ravenet. Vol. II., p. 311.

(28) Don Quixote taking the Barber's Basin for Mambrino's Helmet.
Indian ink with pen outlines.
Engraved by S. F. Ravenet. Vol. I., p. 126.
Purchased June, 1859.

HAYTER, Sir George (b. 1792, d. 1871). Painter, etcher, and lithographer; son of Charles Hayter, miniature painter; born in London; studied at the Royal Academy, and worked in Rome 1816–18; on his return became soon well known by his portraits and historical pictures; appointed painter to the Queen 1841, and knighted 1842.

1. Samson Agonistes. Samson lying on his back, his head at the l. on a bank, while the two Hebrews approach from the background r. Inscribed with the lines in Milton's poem, *See how he lies at random carelessly diffused, with languished head unpropt . . . and by himself given over,*
Strongest of mortal men
To lowest pitch of abject fortune art thou fallen.—Milton.

Dated and signed *Sept.* 12, 1821, *G. H.*
Pen and ink; roy., 8⅝ × 11⅛ in.

2. Two on a mount, roy., viz.:—

(*a*) God pronouncing Sentence on Adam and Eve. He stands l., with arm outstretched above the bowed heads of Adam and Eve, who kneel at the r., beneath a tree, round which the serpent twines. Inscribed, *Milton, P. L. Book X. line* 175.
Pen and ink over pencil; 6⅛ × 5⅝ in.

(*b*) Adam and Eve, Study for the same Composition. The two kneeling figures in the attitude of the preceding study; dated *Jany*, 1818.
Pen and ink; 6 × 5⅝ in.

3. Two on a mount, roy., viz.:—

(*a*) Study of Tree Branches.
Pencil; 3 × 5¼ in.

(*b*) God pronouncing Sentence on Adam and Eve. Studies for the same subject as No. 2. Adam and Eve are on a smaller scale than the other figure. Dated *Jany*, 1818.
Pen and ink; 6 × 7⅜ in.

4. Studies for a Picture of a sleeping Child. Five varying studies, all more or less slight and rough, of a child asleep and a lamb browsing on leaves of a bough above him.
Pen and ink; roy., 7⅝ × 5⅛ in.

5. Portrait of C. B. Ogle. Half length; seated facing to r. and front; the head in three-quarters looking r., hands clasped in lap; curtain and books behind l.; on a shield-shaped screen r. signed and dated, *G. H. Dec.* 13, 1820, *suo Amicissimo C. B. O.*
Pen and ink; roy., 8 × 6⅛ in.

Nos. 1–5 were purchased August, 1871.

Hayter etched a different portrait of his friend Chaloner Blake Ogle in 1824.

6. Portrait of the Earl of Derby. Head in three-quarters, approaching full face, turned l., and looking l.
Black, white, and red chalks on canvas prepared with oil paint; roy., 13 × 9½ in.
Edward Geoffrey, 14th Earl of Derby, b. 1799, d. 1869; Prime Minister 1852, 1858–59, and 1866–68.

Purchased October, 1886.

7. Portrait of Henry Fuseli, R.A. Head in profile looking l., wearing hat and wig. Signed *G. H.*, and inscribed *Henry Fusely, Esq., Keeper of the Royal Academy. Sketch, G. H., Jan.* 7, 1812.
Pen and ink; roy., 6⅝ × 5⅜ in.
See under Fusell, p. 171 of this volume.

Purchased June, 1889.

8. Portrait of J. H. Wiffen. Head and shoulders facing to front, but with head turned somewhat r., and looking r. Signed and dated *G. Hayter*, 1824, and inscribed twice over, *J. H. Wiffen.*
Pen and sepia, and sepia wash; roy., 10 × 8 in.
Jeremiah Holmes Wiffen, b. 1792, d. 1836, published poems and 'Memoirs of the House of Russell;' best known by his translation of Tasso.

9. Four on a mount, roy., viz.:—

(*a*) Sketch Portrait of Sir Charles Eastlake. Half length facing to front and looking up to the r., with palette and brushes in hand.
Indian ink and pencil; 3⅜ × 2⅞ in.
Sir Charles Lock Eastlake, b. 1793 at Plymouth, worked many years in Italy, was well known as a painter, better known as a connoisseur and writer on the history of art; became P. R. A. 1850, and Director of the National Gallery 1855; died 1865.

(*b*) Portrait Sketches of Seymour Kirkup and Sir C. Eastlake. At the l. Kirkup writing at a table, facing to front, head bent down over the paper; at the r., a head of Eastlake in three-quarter face turned l., and looking down l. Inscribed *S. S. Kirkup and C. L. Eastlake, Rome.* Signed and dated *G. H. Dec.* 24, 1816.

Sepia and pencil on brownish paper, heightened with white; 3⅝ × 8 in.

Seymour Stocker Kirkup, artist, b. 1788, was in youth a friend of Blake and of Haydon; settled in Italy, where he painted, studied Dante, and became a prominent member of the literary circles of Florence; discovered, 1840, Giotto's portrait of Dante, which he copied before it was spoilt by restoration; died 1880.

(*c*) Portrait Sketch of Moritz Retsch. Head and bust facing nearly full, turned slightly r.; eyes looking full and shaded by r. hand on forehead. Inscribed *Moritz Retsch, from nature, at his villa.* Signed and dated *G. Hayter, October* 8, 1843.

Pencil on buff paper touched with white; 6⅞ × 4⅛ in.

Friedrich August Moritz Retsch, b. 1779 at Dresden, d. 1857, is best known by his outline illustrations to Goethe, Schiller, and Shakespeare, especially those to 'Faust.'

(*d*) Sketch Portrait of Canova. Half length standing directed to the r., the face turned full, hands crossed in front of him, a piece of sculpture in the background, with margin inscribed above *Ant° Canova*, and below, *The general arrangement is like this, but the likeness or character must not be looked for here, as it is only to show the view of his head which I have taken.* The measurements of height (3 ft. 2½ in.) and width (2 ft. 5 in.) are also noted.

Pen and sepia wash; 7⅛ × 4½ in.

Hayter etched a head of Canova at Rome, 1817, from a picture which he made for the Duke of Bedford. This is a sketch from the same portrait, now at Woburn Abbey.

Antonio Canova, b. 1757 at Possagno, d. 1822 at Venice; the most celebrated sculptor of his time.

10. Two on one mount, roy., viz.:—

(*a*) Sketch Portrait of Edwin Landseer. Whole length, seated in an arm-chair, facing to front; a very slight sketch.

Pencil; 5 × 3½ in.

(*b*) Edwin Landseer. Head facing nearly full, turned a little l., eyes looking r. Signed and dated *G. Hayter*, 1825, *W. A., Jany.* 10, and inscribed *Edwin Landseer.*

Pen and ink sketch; 6½ × 4⅝ in.

See under Landseer in this Catalogue.

Nos. 8–10 were purchased October, 1890.

11. Sketch Portrait of the Duke of Wellington. Head in full face. Inscribed *The Duke of Wellington, afterwards engraved*, 1820.

Pencil and Indian ink; roy., 3⅞ × 2⅝ in.

The engraving was made by J. R. Robinson.

12. Album, containing portrait studies of men.

(1) Sir Robert Adair. Head, nearly full face. Inscribed *Rt. Hon. Mr. Adair.*

Pen and Indian ink.

Sir Robert Adair, K.C.B., b. 1763, d. 1855, an intimate friend of Fox and an eminent diplomatist.

(2) Mr. Atherley. Half length, seated, facing to front. Inscribed *Mr. Atherley.*

Pencil and Indian ink.

(3) Lieut.-Col. Bathurst. Half length, facing to front, r. hand showing. Inscribed *Lieut.-Col. Bathurst.*

Pencil and Indian ink.

The Hon. Thomas Seymour Bathurst, b. 1793, d. 1834.

(4) JAMES R. CUTHBERT, ESQ. To the hips, standing facing to front, with Byron collar and cloak. Inscribed *J. R. Cuthbert, Esqre.*
Pen and ink and Indian-ink wash.
Cuthbert was M.P. for Appleby.

(5) LORD ELLENBOROUGH. Head looking full over r. shoulder. Signed *G. H.*, and inscribed *Hon^ble. Ed. Law.*
Pen and pencil and Indian ink.
Edward Law, Earl of Ellenborough, b. 1790, d. 1871; Governor-General of India 1841–44.

(6) PORTRAIT OF THE ARTIST. Head in full face. Inscribed on the back *Self, Rome.*
Water colours and pencil.

(7) REV. JOHN HOPKINS. Head and shoulders, nearly full face. Inscribed *Rev. John Hopkins.*
Pencil.

(8) MR. HORNBY. Head and bust, facing to front, head turned somewhat l., and looking l. Inscribed *Hornby, Esqre.*
Pencil touched with neutral tint.

(9) MR. W. HORNBY. A youth, head and bust turned to front and l., face full. Inscribed *Mr. W. Hornby, Midsh^n.*
Water colours and pencil.

(10) ED. LAMONT. A young man's head in full face. Signed *G. H.*, and inscribed *Ed. Lamont.*
Pencil and water colours.

(11) MR. CHARLES LAW. Head in three-quarter face, looking r. Signed *G. H.*, and inscribed *Mr. Chas. Law.*
Pencil.
Charles Edward Law, b. 1792, d. 1850, brother of the Earl of Ellenborough, was Recorder of London and M.P. for Cambridge University.

(12) PRINCE LEOPOLD. Head in three-quarter face, looking over l. shoulder. Signed *G. H.*, and inscribed *Prince Leopold.*
Pencil and Indian ink.
Prince Leopold of Saxe-Coburg married, 1816, Princess Charlotte, only daughter of George, Prince of Wales (George IV.).
Hayter etched a different portrait of the prince, 1816.

(13) LT.-COL. MACGREGOR. Head and bust turned l., the face in three-quarters looking over shoulder; on the l. arm a Highlander's target inscribed *Clan Alpine, Lt.-Col. Macgregor.*
Pen and ink.
Probably Alexander MacGregor, whose portrait as General was engraved in mezzotint by S. W. Reynolds after S. J. Rochard.

(14) THE DUKE OF MANCHESTER. Head and shoulders turned r., the face in three-quarters, eyes looking full. Inscribed the *Duke of Manchester.*
Pencil.
William Montague, b. 1768, d. 1843, fifth Duke of Manchester, was Governor of Jamaica for nineteen years, 1808–1827, during which he carried out many reforms.

(15) ENSIGN H. E. SOUTH. Three-quarter length, seated towards the r., the face in three-quarters, eyes full. Inscribed *Ensign Henry Ed. South, 39^th Foot.*
Pencil.

(16) ENSIGN STOPFORD. Head and bust, turned r., the face in three-quarters, eyes full. Inscribed *Honble. Ensign Stopford.*
Pencil and water colours.

(17) Mr. Vernon. Head in profile looking l. Inscribed *Hon^ble. Mr. Vernon.*
Pencil and Indian ink.
G. J. W. Vernon, fifth Baron Vernon, b. 1803, d. 1866, was M.P. for Derby 1831–35, when he became Lord Vernon; published a famous and extraordinarily elaborate edition of the 'Inferno' of Dante, to the study of whom he devoted most of his life.

18. Album, containing portraits of women.

(1) Miss Burlton Bennett. Half length seated with a book at a table, facing to front; the head in three-quarter face looking r. Inscribed *Miss Burlton Bennett.*
Pencil and Indian ink.

(2) Lady Elizabeth Bingham and Hon. John Montague. Full half length of the lady, holding the child on a table l. and looking full. Inscribed *Rt. Honble. Lady Eliz^th Bingham and Hon^ble. John Montague*, 1814.
Pencil and pen and ink.
Lady Elizabeth Bingham (d. 1838), became the wife of G. G. Harcourt, M.P., of Nuneham Courtenay.

(3) The Marchioness of Buckingham. Half length, seated towards the l., the face in three-quarters, eyes looking full. Inscribed *The Rt. Honble. Marchioness of Buckingham.*
Pencil.

(4) H.R.H. Princess Charlotte. To the waist, seated towards front, in full face, both hands showing, one raised to shoulder. Inscribed, *Her Royal Highness Princess Charlotte.*
Pencil and sepia.
Princess Charlotte Augusta, b. 1796, only daughter of George, Prince of Wales (George IV.), was never acknowledged by him as heir presumptive and was brought up in close seclusion; married 1816 Prince Leopold of Saxe-Coburg; died 1817.

(5) Princess Charlotte. Two slight studies of the full face, one of the profile. Inscribed *H.R.H. P. Charlotte.*
Pencil.

(6) Miss Charlotte Clavering. Half length, turned to front and r., the face in three-quarters looking r. Inscribed *Miss Charlotte Clavering, Daughter of Lady Agusta* [sic].
Pencil.

(7) The Marchioness Cornwallis. Three-quarter length, standing facing to front, face nearly full, looking slightly r.; pillar and balustrade behind. Signed *G. H.* and inscribed *The Marchioness Cornwallis.*
Pencil touched with Indian ink.

(8) Miss Louisa Coutts. Head and bust, turned l., face looking full. Inscribed *Miss Louisa Coutts.*
Pencil and water colours.

(9) Countess Davanley. Half length, full face, l. hand showing. Inscribed *Countess Davanley.*
Pencil and Indian ink.

(10) Viscountess Duncannon. Head, nearly full face, looking slightly r. Inscribed *Duncannon.*
Indian ink and pencil.

(11) Miss Mercer Elphinstone. Head in three-quarter face, looking over r. shoulder. Inscribed *The Hon^ble. Miss Mercer Elphinston.*
Pencil and Indian ink.

(12) The Misses Gardiner. A group; one sister standing between two seated ones, seen to the knees and looking up at her. Inscribed *The Miss's Mary, Harriet and Louisa Gardiner.*
Pencil and Indian ink.

(13) Mrs. Gaulton. Head and bust, turned to r.; face in three-quarters, looking full and leaning on l. hand. Inscribed *Mrs. Gaulton née Mary Ogle.*
Pencil touched with water colours.

(14) Ladies Adelaide and Selina Hastings. Two children seated on the ground and embracing a dog, both looking to the front. Signed *G. H.* and inscribed *Rt. Honble. Ladies Adelade* [sic] *and Selina Hastings.*
Indian ink and pencil.

(15) Mrs., afterwards Lady, Hayter. Head and bust, looking a little to the l. Inscribed *Mrs. H.*
Pencil.

(16) Lady Hinchinbroke. Half length, turned to front, the face in three-quarters turned l., and looking l. Inscribed *Rt. Honble. Lady Hinchingbrook.*
Pencil and pen and ink.

(17) Miss Hodgson. Head and bust turned to r., the face in three-quarters, looking full. Inscribed *Miss Hodgson.*
Sepia and pencil.

(18) Lady Cecilia Johnston. An old lady, half length, turned to r., the face in three-quarters, eyes full. Inscribed *Lady Cecilia Johnston.*
Pencil.

(19) Mrs. Kinnaird. Half length, turned to front and l., the face full, eyes looking r. Signed *G. H.*, and inscribed *Mrs. Kinnaird.*
Pencil and sepia.

(20) The Hon. Mrs. Leeson. Head and bust turned to r. and front, face in three-quarters, turned r., looking full, r. hand raised to l. shoulder. Inscribed *Honble. Mrs. Leeson.*
Pencil and water colours.

(21) Mrs. Leigh. Head and bust, facing to front and l., the head in three-quarter face, turned r. and looking r. Inscribed *Hon^ble. Mrs. Leigh.*
Pencil and Indian ink.
Augusta, wife of Colonel Leigh, sister of Lord Byron, who addressed to her the 'Epistle to Augusta' and other poems.

(22) Miss Milbanke. Half length, seated facing to front and l., the head in three-quarter face, turned r. and looking r.; l. hand raised to l. shoulder. Inscribed *Miss Milbanke.*
Pencil and Indian ink.
Anne Isabella Milbanke, daughter of Sir R. Milbanke, b. 1792, married to Lord Byron 1815, but separated from him 1816; became Baroness Wentworth 1856; d. 1860.

(23) Lady Jane Montagu. In Turkish dress, half length, seated towards the r. at a table, cheek resting on l. hand, face nearly full. Inscribed *Rt. Honble. Lady Jane Montagu.*
Pencil.

(24) Lady Jane Montagu. Head in full face, wearing turban, and with slight moustaches. Inscribed *Lady Jane Montagu*, 1814.
Pencil and sepia.

(25) Lady Peyton. An old lady, half length, seated towards front and r.; head in three-quarter face, turned r. and looking r., arm resting on table. Signed *G. H.* and inscribed *Lady Peyton.*
Pencil.
Wife of Sir Henry Peyton, 2nd Baronet; d. 1857.

(26) Lady Rancliffe. Half length, seated toward the front, looking full, leaning l., elbow on table, by which is a dog r. Inscribed *The Rt. Honble. Lady Rancliffe.*
Pencil and pen and ink.
Elizabeth Mary (Forbes) wife of George Parkyns, 2nd Baron Rancliffe.

(27) Miss Diana Rawlins. Head and bust turned to front, the face in three-quarters turned l. and looking l. Inscribed *Miss Diana Rawlins.*
Pencil with sepia and red.

(28) Miss Ord and Miss Charlotte Scott. One lady standing r., seen to the knees, and with her hand on the shoulder of the other lady, who is seated towards the front, looking nearly full. Inscribed *Miss Ord and Miss Charl^tte Scott.*
Pencil and sepia.

(29) Lady Shelley. Head and bust in an oval, facing to front, the head in three-quarter face, looking r. Inscribed *Lady Shelley.*
Pencil and sepia.
Probably the wife of Sir John Shelley, baronet, of the Devonshire and not of the Sussex family of Shelley.

(30) Mrs. T. Sheridan. Full half length, standing towards the front in full face. Signed *G. H.* Inscribed *Mrs. T. Sheridan.*
Pencil and Indian ink.

(31) Charlotte Stanley, a Gipsy. Half length, facing r., head in three-quarters turned l. and looking l., with r. hand raised. Inscribed *Charlotte Stanley Gypsey.*
Pencil.
Study for a picture engraved by J. R. Robinson.

(32) The Same. Three-quarter length, seated towards the l., head turned full, r. hand at neck. Inscribed *Gypsy Charlotte Stanley.*
Pencil.

(33) The Hon. Maria Stapleton. Half length, seated facing to front and l., face full, playing guitar. Inscribed *Hon^ble. Miss Maria Stapleton.*
Pencil and Indian ink.
Maria Frances Catherine Stapleton became (1813) Viscountess Jocelyn, afterwards (1820) Countess of Roden; d. 1861.

(34) The Same. Head and bust facing l., the head in three-quarters looking full, guitar in hands. Inscribed *The Hon^ble. Miss Stapleton. Not painted.*
Pencil and Indian ink.

(35) The Same. Head and bust turned nearly to front, the face full, looking a little r. Inscribed *Lady Jocelyn—Hon^ble. Miss Maria Stapleton.*
Pencil and Indian ink.

(36) Ladies Jane and Elizabeth Stopford. Two half length figures standing embraced. Inscribed *Hon^ble. ladies Jane and Elizabeth Stopford.*
Pencil with sepia and vermilion.
Daughters of James George, 3rd Earl of Courtown.

(37) Lady Southampton. Head and bust turned to front, the face in three-quarters, turned l., looking nearly full, chin resting on hand. Signed *G. H.* and inscribed *Lady Southampton.*
Pencil with sepia and vermilion.
Probably Harriet (Stanhope), 1st wife of Charles Fitzroy, 3rd Baron Southampton, d. 1866.

(38) Study of Hair for the same Portrait. Inscribed *Ly. Southampton's hair.*
Pencil and sepia.

(39) (*a*) Study of an Eye. For portrait of Lady E. Vernon.
Pencil.

(*b*) Lady E. Vernon. Head in full face.
Pencil.

(*c*) Study of Mouth. For the same portrait.
Pencil.

(40) Lady E. Vernon. Head in three-quarter face, turned r., bending down and looking full. Signed *G. H.*, and inscribed *Lady E. Vernon.*
Pencil.

(41) THE COUNTESS OF WARWICK. Head in three-quarter to full face, turned r. and looking r. Inscribed *Countess of Warwick.* With separate study of an eye.
Pencil.
Sarah Elizabeth (Savile), wife of Henry Richard, 3rd Earl of Warwick, d. 1851.

(42) THE SAME. Head in similar position to the preceding, but looking full. Signed *G. H.* and inscribed *Countess of Warwick.*
Pencil.

Nos. 12 and 13 were purchased December, 1895.

14. ALBUM, containing studies, principally for Hayter's picture of the coronation of Queen Victoria, engraved by H. T. Ryatt. The print is in the department.

(1) STUDY for the whole composition. The archbishop and bishops at the altar l.; the queen opposite on the throne towards the r., with ladies grouped around it; in the background the peers. On a strip of paper beneath, *The Archbishop of Canterbury having placed the crown on the head of Her Majesty, retired back to the alter and commenced an exhortation to H. M. Previously to his speaking, the peers with shouts cried God Bless the Queen and put on their own coronets, June* 28, 1838, *West^r. Abbey. G. H.*
Pencil, partly gone over with pen and some touches of lake.

(2) STUDY FOR THE HEAD OF THE QUEEN. Profile, turned l., looking down; hands crossed on breast. Signed *G. H.* and inscribed *H. M.*
Pencil.

(3) STUDY FOR THE QUEEN'S ROBE. Study of the robe as it appeared on the Queen when seated; with study of the train. Inscribed *from Her Majesty in the imperial dalmatic robe.* Signed and dated *G. H., July* 25, 1838.
Pencil.

(4) TRACING FROM HEAD OF PORTRAIT OF THE QUEEN in the Dalmatic robes at Windsor.
Pen and ink.

(5) LOWER PART OF THE QUEEN'S ROBES. Inscribed *Sketched from Her Majesty* and signed *G. H.*

(6) (*a*) (*b*) TWO ROUGH SCHEMES OF PROPORTION AND MEASUREMENTS of the Queen's head and figure.
Pencil.

(7) (*a*) PEERS DOING HOMAGE. Rough sketch, inscribed *The Hommage.*
Pencil.

(*b*) THE SAME SUBJECT from a different point of view. Rough sketch.
Pencil.

(8) (*a*) THE QUEEN ENTHRONED. Two rough studies.

(*b*) LADIES IN WAITING.

(*c*) STANDING FIGURES, rough study.
Pencil.

(9) (*a*) PEERS and PEERESSES. Slight sketches.

(*b*) PART OF THE CEREMONY. Very rough sketch.
Pencil.

(10) (*a*) PRINCESS SCHWARZENBERG, and other rough studies. Inscribed *Ps. Swarzenbourg.*

(*b*) PEERESSES AND PAGES. Rough studies.
Pencil.

(11) (*a*) ARCHBISHOP HOWLEY ADDRESSING THE QUEEN.
Sepia and pen.

(*b*) THE ARCHBISHOP BLESSING THE QUEEN.
Pencil.

(12) SKETCH OF THE ARCHBISHOP'S FIGURE. Inscribed *from the Archbishop of Canterbury*, and signed *G. H.*
Black chalk.

(13) ROUGH SKETCH OF THE DUCHESS OF KENT. Inscribed *H.R.H. the Ds. of Kent.*
Pencil.

(14) SKETCH OF THE DUKE OF WELLINGTON.
Pen and sepia.

(15) LORD STAFFORD, A PAGE. Two studies with measurements, inscribed *sketch for my picture of the coronation of Queen Victoria* and signed *G. H.*
Pencil.

(16) LADY BARHAM. Two studies. Inscribed *Lady Barham.*
Pencil.

(17) THE DUKE OF BEDFORD. Study for lower part of the figure only. Inscribed *Duke of Bedford.*
Black chalk.
A whole length portrait of this, the 6th Duke, by Hayter is at Woburn Abbey.

(18) THE DUCHESS OF SUTHERLAND, Mistress of the Robes, with notes of details of robe. Inscribed *Duchess of Sutherland.*
Pencil on drab paper touched with white.

(19) THE DUCHESS OF SUTHERLAND. A larger and more elaborate study.
Pencil and red chalk and white on drab paper.

(20) (*a*) HANDS OF THE DUCHESS OF SUTHERLAND.
Pen and ink on drab paper.

(*b*) TRAIN OF THE DUCHESS OF SUTHERLAND'S ROBES. Inscribed 6 *ft.*
Pencil, red chalk and white on drab paper.

(21) (*a*) (*b*) (*c*) ROUGH SKETCHES of the figures of the Duke of Sutherland and the Duke of Devonshire, with measurements.
Pencil.

(22) (*a*) (*b*) (*c*) (*d*) ROUGH SKETCHES for various figures, including Wellington and Marshal Soult. (*c*) is inscribed *Sketches made at the coronation of our Gracious Queen in Westr. Abbey*, 1838.
Pencil.

(23) (*a*) SLIGHT STUDIES for parts of costume of the Queen and Archbishop.
Pencil.

(*b*) FALD STOOL. Inscribed with memoranda and dated 5th August, 1838.
Water colours and pencil.

(24) (*a*) (*b*) ROUGH SKETCHES OF COMMUNION PLATE, ETC. With measurements.
Pencil.

(25) (*a*) (*b*) (*c*) (*d*) NOTES on costume and measurements of the Duke of Sussex, a sketch of a lady, notes on official costume and on positions at the ceremony of various personages.
Pencil or pen.

(26) (*a*) (*b*) (*c*) NOTES on measurements, orders and costume of the Duke of Wellington.
Pencil.

(27) (*a*) HILT OF SWORD WORN BY WELLINGTON. Inscribed *The sword of Napoleon worn by Wellington at the coronation of Queen Victoria*, 1838. Signed and dated *G. H.*, 1839.
Black chalk and white on drab paper.

(*b*) THE QUEEN'S SCEPTRE. Several studies inscribed *The sceptre of Peace held by the Queen at her coronation.* Signed *G. H.*
Pencil and white on drab paper.

(28) (*a*) HEAD OF LORD CHANCELLOR.

(*b*) HILTS OF THE SWORDS OF JUSTICE.

(*c*) (*d*) SKETCHES OF THE JEWELLED GLOBE held by the sovereign.
Pencil.

(29) (*a*) SCEPTRE.
Pen and ink tracing.

(*b*) BATON OF THE DUKE OF WELLINGTON as Great Constable of the Tower of London. Inscribed with notes on this and the Field Marshal's baton, and signed and dated *G. H., Nov.*, 1839.
Pencil.

(30) CANOPY ABOVE THE ALTAR IN THE ABBEY.
Pencil and indigo wash.

(31) ROUGH SKETCH OF THE ALTAR.
Pencil and water colours.

(32) (*a*) THE THRONE. Signed *G. H.*

(*b*) THE ALTAR TABLE.

(33) ANGLE OF SACRARIUM, DRAPED FOR THE CEREMONY. Signed *G. H.*

(34) COMMUNION PLATE. Inscribed *The plate of Gold on the first shelf above the Altar table, and the centre piece of plate on the upper shelf used in Westminster Abbey at the coronation of Queen Victoria, June* 28, 1838. Signed and dated *G. H. Sept.* 9, 1839.
Pencil and white on buff paper.

(35) COMMUNION PLATE. Inscribed *The upper shelf arrangement of gold plate at the altar, etc.* Signed *G. H.*
Pencil and white on buff paper.

(36) THE ALTAR TABLE, as arranged for the ceremony. Signed *G. H.*
Pencil and white on buff paper.

(37) (*a*) PLAN OF SACRARIUM.
Pencil.

(*b*) SKETCH OF THE ALTAR, ETC. Inscribed with memoranda.
Pencil.

(38) THE ALTAR. Signed *G. H.*
Pencil.

(39) (*a*) (*b*) (*c*) DETAILS OF ARCHITECTURE.
Pencil.

(40) (*a*) (*b*) (*c*) (*d*) DETAILS AND ROUGH PLANS OF PARTS OF THE ABBEY.
Pencil.

(41) (*a*) (*b*) (*c*) (*d*) MEASUREMENTS AND NOTES ON COSTUME of Princess Hohenlohe, Lady Normanby, etc.
Pencil.

(42) (*a*) NEWSPAPER CUTTING, with a description of the imperial crown of England.

(*b*) HAYTER'S TICKET OF ADMISSION TO THE CORONATION.

15. ALBUM, containing studies principally for Hayter's picture of the Marriage of Queen Victoria. Engraved by C. E. Wagstaff. The print is in the department.

(1) (*a*) SMALL ROUGH STUDY FOR THE WHOLE COMPOSITION.

(*b*) LARGER ROUGH STUDY FOR THE SAME.
Black chalk and white on buff paper.

(2) (*a*) THE QUEEN AND THE PRINCE. Two studies.
Pencil.

(*b*) SLIGHT STUDY FOR THE COMPOSITION.
Pencil.

(3) (*a*) THE CLASPED HANDS OF THE QUEEN AND THE PRINCE. Inscribed *Drawn for a seal for H. M.* 1840. *G. H.*
Pencil.

(*b*) THE CENTRAL GROUP. Rough sketch.
Pen and pencil.

(4) THE QUEEN AND PRINCE AT THE ALTAR.
Pencil.

(5) (*a*) THE CLASPED HANDS OF QUEEN AND PRINCE. Inscribed *drawn from Her Majesty and Prince Albert's hands. G. H.* 1840.
Pencil.

(*b*) QUEEN AND PRINCE AT THE SIGNING OF THE REGISTER.
Pen and ink.

(*c*) QUEEN AND PRINCE.
Pen and pencil.

(6) PRINCE ALBERT. Half-length profile figure. Inscribed *H.R.H. Prince Albert, traced from my large picture of the Marriage of the Queen, Febr.* 10, 1840. *G. H.*
Pencil.

(7) INTERIOR OF THE CHAPEL ROYAL. Inscribed *Interior of St. James's Chapel Royal at the marriage of Queen Victoria and H.R.H. Prince Albert.* 10 *Feby.*, 1840. *G. H. Half an hour before the ceremony.*
Pencil.

(8) (*a*) THE DUKE OF SAXE-COBURG, HIS SON PRINCE ERNEST, and Princess Mary of Cambridge. Signed *G. H.*
Pen and pencil.

(*b*) PAGES AND PRIESTS. With memoranda.
Pen and pencil.

(*c*) PRINCESS MARY OF CAMBRIDGE, with memoranda.
Pen and ink.

(9) PRINCESS MARY OF CAMBRIDGE. Slight sketch with measurements.
Pencil.

(10) (*a*) (*b*) (*c*) (*d*) (*e*) NOTES ON COSTUME AND COLOUR, ETC., with rough sketch of a balcony (*a*) and a standing figure (*c*).
Pencil.

(11) (*a*) HEAD OF QUEEN DOWAGER. Slight sketch with memoranda.
Pencil.

(*b*) THE QUEEN DOWAGER. Rough sketch.
Pencil.

(12) (*a*) FIGURES IN A BALCONY. Slight rough sketch.
Pencil and black chalk.

(*b*) NOTES ON COSTUME OF THE DUCHESS OF KENT and others.
Pen and pencil.

(*c*) CHAIN ON SHAKO OF H.R.H. PRINCE GEORGE OF CAMBRIDGE.
Pencil and white on brown paper.

(13) (*a*) (*c*) (*d*) NOTES OF POSITION AND COSTUME of various personages.
(*b*) (*e*) ROUGH SKETCHES OF FIGURES.

(14) PARTS OF THE TRAIN OF QUEEN VICTORIA. Signed and dated 1840 *G. H.*
Pencil and white on gray paper.

(15) PLUME OF H.R.H. PRINCE ALBERT.
Pencil with sepia and lake.

(16) (*a*) PROFILE HEAD OF A NOBLEMAN.
Pencil.

(*b*) (*c*) (*d*) NOTES AND ROUGH SKETCHES OF DETAILS OF COSTUME.
Pencil.

(17) NOTES OF MEASUREMENTS OF HER MAJESTY.
Pencil and pen.

(18) UNIFORM OF THE DUKE OF SAXE-COBURG AND GOTHA; studies of detail, with memoranda.
Pencil and black chalk.

(19) (*a*) (*b*) (*c*) (*d*) (*e*) (*f*) (*g*) (*h*) STUDIES OF PARTS OF THE INTERIOR OF THE CHAPEL.
Pencil.

(20) THE QUEEN IN THE ROBES OF THE GARTER; study for a picture, presented by Her Majesty to the King of Prussia. Whole length seated; St. Paul's Cathedral in the background.
Pen and ink over pencil.

(21) PRINCESS VICTORIA IN 1833; study for a picture painted for the King of the Belgians. Whole length standing turned to the l., face in three-quarters looking full.
Sepia and pencil.

(22) STUDY FOR THE SAME PICTURE. A rough sketch.
Pencil.

(23) SMALL STUDY FOR THE SAME PICTURE.
Black chalk and white on drab paper.

(24) PRINCESS VICTORIA, KENSINGTON PALACE, 1834. Whole length standing, with her dog.
Pencil.

(25) PRINCESS VICTORIA, KENSINGTON PALACE, 1834. Whole length seated towards the l., face turned full; slight sketch.
Black chalk and white on drab paper.

(26) PRINCESS VICTORIA IN 1834. Half length turned to r., the face looking down towards the l., r. hand raised to chin. Inscribed *H.R.H. Princess Victoria.* Signed and dated *G. H., April*, 1834.
Pencil.

(27) THE DUCHESS OF KENT AND PRINCESS VICTORIA. Two studies for the group of the duchess seated with her arm clasping the waist of the princess, who stands by her l. Inscribed *T.R.H. the Duchess of Kent and Princess Victoria, Kensington Palace*, 1834.
Pen and ink.

(28) STUDIES FOR THE SAME PICTURE. Rough sketch.
Pencil.

(29) STUDIES FOR A DRAWING OF THE DUCHESS AND PRINCESS, 1834. Five slight studies.
Pen and ink.
The drawing was lithographed.

(30) THE DUCHESS OF KENT. Study of costume for a seated portrait. Inscribed *H.R.H. the Duchess of Kent.*
Pencil and white on buff paper.

(31) PRINCESS HOHENLOHE. The child held on a cushion by her nurse. Inscribed *H.S.H. Princess Hohenlohe. Light on the other side.*
Pencil and white on buff paper.

Nos. 14 and 15 were purchased January, 1888.

HAYTER, John (b. 1800, d. 1895). Painter and draughtsman; younger brother of Sir G. Hayter; worked in London; painted several pictures for the Royal family; exhibited at the Royal Academy and elsewhere, 1815–1879, chiefly portraits and historical subjects; his crayon portraits had great vogue in their day; painted parts of some of Landseer's earlier pictures.

1. Three on a mount, roy., viz.:—

   (*a*) Sketch for Portrait Group of Miss Boyle and Viscount Dungarvan. A mountain path down which the two are riding, Lord Dungarvan at the r., a man on foot l., by his sister's horse.
   Pen and ink sketch; 5 × 3⅞ in.
   Charles Boyle, Viscount Dungarvan, b. 1800, d. 1834, was son of Edward, eighth Earl of Cork and Orrery.

   (*b*) Sketch for Portrait of Miss Boyle. On horseback, riding towards the l., looking to the front, tree r.
   Slight pen and ink sketch; 6½ × 6 in.

   (*c*) Head of a Horse. In profile turned to the l.; a horseman with a lance in the distance. Signed *J. Hayter* and inscribed *Head of C's horse.* See No. 2 (*c*).
   Pen and ink sketch; 3¾ × 5⅜ in.

2. Three on a mount, roy., viz.:—

   (*a*) Practising at Blount's Court. A lady riding a horse and making it curvet. Inscribed *Practising at Blount's Court*, 1833. Signed *J. Hayter.*
   Pen and ink sketch; 5½ × 3⅞ in.

   (*b*) Illustration to Paradise Lost, Book IX. Adam standing with bent head under a tree, round the roots of which the serpent twines, while Eve, seated on the ground r., looks up to him, holding in her hand the fatal apple. Inscribed '*Speechless he stood and Pale*': *Milton.*
   Pen and ink sketch; 5½ × 3⅞ in.

   (*c*) 'Charles in his Albanian Costume.' A man in Albanian costume with a lance, on horseback riding to l. Inscribed *Charles in his Albn. Costume.* Probably Charles Viscount Dungarvan.
   Pen and ink sketch; 5½ × 3⅞ in.

3. Two on one mount, roy., viz.:—

   (*a*) The Hon. Wm. Boyle as a Child asleep. A little boy lying asleep on a cushion. Inscribed *Willy asleep and good angels keep watch.*
   Pencil, with very slight water-colour wash; 5½ × 3¾ in.
   William George Boyle, son of Viscount Dungarvan and younger brother of the ninth Earl of Cork, b. 1830, was M.P. for Frome 1856–57.

   (*b*) Fairy Land. Hayter seated on the ground and contemplating a great blank canvas, his palette and brushes beside him. Inscribed *Fairy land.* Signed and dated *John Hayter, Novr.* 1833, *Blount's court.*
   Pencil; 5½ × 3¾ in.

4. Portrait of Fanny Elssler. Head and bust, the head in profile looking l. over the shoulder. Inscribed *Fanny Elsler.* Signed and dated, *John Hayter*, 1843.
   Chalks and stump on grey paper; roy., 17 × 11¾ in.

5. Portrait of Fanny Elssler. Half length, facing to front, the head in three-quarter face looking l., a wreath of roses on the hair. Inscribed *Fanny Elsler.* Signed and dated *John Hayter* 1843.
   Chalks and stump on grey paper; roy., 11⅝ × 8⅞ in.
   Fanny Elssler, a celebrated Austrian dancer, b. 1810 at Vienna, d. 1884 in the same town.

Nos. 1-5 were purchased October, 1872.

6. Portrait of Sir Charles Lock Eastlake, P.R.A. Head and bust turned to front, the face nearly full and looking full. Inscribed *Eastlake.* Dated *Dec.* 28, 1814. Signed *Hayter.*
Pencil and Indian ink on buff paper, heightened with white; roy., 11 × 8¾ in.
See note to No. 9 (*a*) of Sir G. Hayter's drawings.
Purchased October, 1890.

7. Packet containing 290 studies in pencil or chalk of hands, feet, and particular features of faces, and various accessories of portraits.
Presented by J. Deffett Francis, Esq., November, 1882.

HEAD, Guy (b. 1753, d. 1800). Painter; born at Carlisle; studied at the Royal Academy; worked for some years at Rome, returning 1798; painted copies, portraits and classical subjects; best known as a copyist; died in London.

1. Interior of the Colosseum. View in the gallery running round the amphitheatre, with the inner arcade enclosing the arena l.; through a large rent in the vaulting, fringed with bushes, appears a sunlit glimpse of the tiers of seats built above the exterior galleries. Signed *G. Head.*
Water colours; atl., 19⅛ × 25⅜ in.

2. View of the Lateran from the Palatine Hill. Part of the Palatine, sloping from l. to r.; in the foreground a hollow with half excavated foundations overgrown with weeds and creepers; two men in the hollow, and two women above, near a group of cypresses; above the slope appears the Lateran in the distance, and houses on the low ground r. Signed and dated *G. Head,* 1795.
Pen and sepia with sepia and Indian-ink wash; atl., 17½ × 25 in.
Both purchased July, 1899.

HEAPHY, Thomas, the Elder (b. 1775, d. 1835). Painter; born in London; studied at the Royal Academy, and exhibited portraits there for a time, but gained greater success with his water colours; was elected Member of the Old Water Colour Society, 1808, but left in 1812, and again took to portraiture; worked in Spain during the Peninsular War, painting portraits of officers, and his large picture of Wellington and his staff is well known from the engraving; late in life formed the Society of British Artists, and was its first president.

1. Two Waterloo Men. Two studies, bust portraits—one in profile, one in full face—of English soldiers. Perhaps two studies of the same men.
Pencil; 8⅝ × 7½ in.
Inserted in the interleaved Academy Catalogues (Vol. VIII., No. 87), presented by J. H. Anderdon, Esq., November, 1867.

HEAPHY, Thomas, the Younger (b. 1813, d. 1873). Painter; son of Thomas Heaphy, the water-colour painter; exhibited at the Royal Academy from 1831, at first painting only portraits, afterwards, from 1850, chiefly subject pictures; spent many years investigating the history of the traditional likeness of Christ, on which he wrote papers, collected and published after his death in 1880; contributed also to periodicals.

1. Head of Christ. Full face, with a nimbus of rays.
Oil colours on canvas; imp., 16½ × 13½ in.
Purchased June, 1881.

2. Album containing drawings from early likenesses of Christ and other Christian antiquities. The description and dates are taken from Heaphy's MS. notes on the drawings and the blank leaves of the album. References are made to Heaphy's 'The Likeness of Christ,' edited by Wyke Bayliss, London, 1880.

(1) Designs in gold on glass paterae and on glass ornaments of the first and second centuries, and from the catacombs of St. Sebastian, now in the Christian Museum of the Vatican, viz.:—

(*a*) Fragment, with part of the Head of Christ.

(*b*) Christ crowning as Martyrs SS. Peter and Paul.

(*c*) Christ crowning two Saints.

(*d*) (*f*) Obverse and Reverse of an Amulet.

(*g*) The Crucifixion (a forgery).

(*h*) Christ with the Bread of Life.

(*i*) Christ blessing Peter and Paul.

(*j*) The Resurrection.

(*k*) Portrait of Linus, first or second Bishop of Rome.

(*l*) Raising of Lazarus, or, Christ turning water into wine.

All in water colours.

(2) Glass Paterae from various catacombs, of the first and second centuries, viz.:—

(*a*) Christ crowning Timothy and Justus, (*b*) Paul and Peter.

(*c*) Portrait of St. Paul.

(*d*) Three Christian Ladies, represented as the three Graces.

(*e*) Portraits of Saints John, Damas or Thomas, Peter and Paul.

(*f*) Fresco of the Last Supper (?), or the Forgiveness of Peter.

All in water colours.

(3) (*a*) Satan: from catacombs of SS. Achille e Nereo.
Pencil.

(*b*) Profile Head of Eutychia, a Christian Martyr. From the Roman catacombs.
Pencil.

(*c*) Christ seated between St. Peter and St. Paul, from the catacombs of Mavallini e Petri.
Water colours.

(*d*) The Lamb of God.
Water colours.

(4) (*a*) Christ Teaching; from catacombs of SS. Achille e Nereo, 2nd Century.
Pencil.

(*b*) St. Peter and St. Paul, and Christ; from the same catacombs; 1st or 2nd Century.
Pencil.

(5) Christ and the Samaritan Woman. Fresco; 1st Century.
Water colours.

(6) Raising of Lazarus. 2nd Century; from catacombs of SS. Achille e Nereo.
Pencil.

(7) Christ seated Preaching. Fresco of 1st or 2nd Century, from the same catacombs.
Pencil.

(8) Raising of Lazarus. 1st or 2nd Century, from the same catacombs.
Pencil.

(9) Christ seated; with four Apostles. Fresco of 1st or 2nd Century, from Roman catacombs.
Water colours.

(10) THE RESURRECTION. 1st or 2nd Century.
Oil colours on paper.
Engraved on wood in 'The Likeness of Christ,' p. 36.

(11) HEAD OF CHRIST IN PROFILE. Mosaic of 2nd Century from Roman catacombs.
Water colours.
Reproduced in 'The Likeness of Christ,' pl. VIII.

(12) HEAD OF CHRIST, OF EASTERN ORIGIN, ascribed by legend to St. Luke; and Christ at supper; both in the Vatican museum.
Water colours.
The first reproduced in 'The Likeness of Christ,' pl. IV.

(13) HEAD OF CHRIST IN PROFILE, from catacombs of SS. Achille e Nereo.
Water colours.

(14) HEAD OF CHRIST IN THE SACRISTY OF S. BARTOLOMMEO AT GENOA, said to have been done from life for Agbanus, King of Edessa.
Pencil and neutral tint wash.

(15) THE SAME HEAD. A much larger copy.
Sepia on linen.
Reproduced in 'The Likeness of Christ,' pl. III.

(16) HEAD OF CHRIST IN S. SILVESTRO, ROME (rigidly excluded from the public).
Sepia and body colours on linen.

(17) HEAD OF CHRIST, CALLED VERONICA'S HANDKERCHIEF, in the sacristy of St. Peter's at Rome.
Water colours and body colours on linen.
Reproduced in 'The Likeness of Christ,' pl. II.

(18) PORTRAIT OF CHRIST, ATTRIBUTED TO ST. PETER, in the sacristy of Santa Prassede at Rome.
Water colours.

(19) PAGAN CARICATURE OF THE CRUCIFIXION, from the Palatine; now in the Roman College.
Pencil.

(20) CHRIST AND TWO DISCIPLES WITH THE LOAVES AND TWO FISHES; from the Christian cemetery at Arles.
Pencil.

(21) RAISING OF LAZARUS; WOMAN PRAYING; AND CHRIST WITH THE TREE OF LIFE. From a sarcophagus at Arles.
Pencil.

(22) FIRST REPRESENTATION OF AN ANGEL, with other designs from Arles.
Pencil.

(23) *Ob.* CHRIST DISPENSING THE GOSPEL.
Pencil.
Rev. CHRIST GIVING THE GOSPEL TO A DISCIPLE, and washing Peter's feet. From Arles.
Pencil.

(24) CHRIST DELIVERING THE GOSPEL TO DISCIPLES. From Arles.
Pencil.

(25) TWO MOSAICS FROM THE CATACOMBS OF S. AGNESE, half-length figure of Christ, and the Virgin and Child. Now in the Museum of the Lateran.
Water colours.
The figure of Christ reproduced in 'The Likeness of Christ,' pl. VII.

(26) CHRIST DELIVERING THE GOSPEL TO TWO DISCIPLES. Mosaic from S. Lorenzo, Milan.
Pencil.

(27) HEAD OF CHRIST WITH NIMBUS. Mosaic executed by Constantine's order in the Basilica of St. Paul, Rome.
Reproduced in 'The Likeness of Christ,' pl. X.

(28) CHRIST IN A BLUE ROBE, WITH A BOOK. Figure in smalto and gold, dug up 620 under the pavement of S. Maria in Trastevere; now in the Roman College.
Oil colours on paper.
Reproduced in 'The Likeness of Christ,' pl. VI.

(29) CHRIST BLESSING. Fresco from the tomb of S. Cecilia, Roman Catacombs.
Oil colours on paper.

(30) EARLIEST KNOWN REPRESENTATION OF THE VIRGIN MARY. Fresco from the tomb of S. Cecilia.
Water colours.

(31) PORTRAIT OF CHRIST, HALF-LENGTH. Mosaic from the Baptistery of Constantine.
Oil colours on paper.
Reproduced in 'The Likeness of Christ,' pl. IX.

(32) COLOSSAL FIGURE OF CHRIST. Mosaic in the Church of SS. Cosimo and Damian.
Oil colours on paper.
Reproduced in 'The Likeness of Christ,' pl. XI.

(33) SYMBOLIC FIGURE OF CHRIST, from an amulet; and two other figures.
Pencil.

(34) CHRIST SEATED WITH A BOOK. Mosaic from the chapel of S. Prassede.
Oil colours and gold on paper.
Reproduced in 'The Likeness of Christ,' pl. XII.

(35) CHRIST SEATED ON A THRONE. Mosaic from the church of S. Pudenziana, Rome.
Oil colours and gold on paper.
Reproduced in 'The Likeness of Christ' as frontispiece.

(36) FIGURE OF CHRIST IN A CIRCLE, UPHELD BY AN ANGEL. Mosaic from S. Prassede.
Oil colours on paper.

(37) METAL CRUCIFIX. Ostro-Gothic period, 6th Century.
Water colours.
Engraved on wood in 'The Likeness of Christ,' p. 76.

(38) CHRIST BLESSING. Mosaic in the Baptistery of Constantine (decline of the true type).
Water colours.

(39) CHRIST BLESSING, standing in a field with flowers; fresco in St. Clement's. 10th Century.
Oil colours on paper.

(40) HEAD OF CHRIST, mosaic of the 13th Century by Jacopo da Turrita (decline of the true type).
Water colours.

(41) HEAD OF CHRIST, on a gold ground; cloth picture in the church of S. Silvestro at Rome.

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(42) PORTRAIT OF ESTHER L. WINN. Head and bust in three-quarter face turned r., eyes looking full. Inscribed *Esther L. Winn*, 1857.
Pencil.

Purchased June, 1881.

HEARNE, Thomas (b. 1744, d. 1817). Water-colour painter; born at Brinkworth, near Malmesbury; came young to London; apprenticed to Woollett, the engraver, 1765–1771; worked in the Leeward Islands, 1771–74; joined W. Byrne, 1777, in publishing 'The Antiquities of Great Britain' (Cadell & Davies), for which he made all the drawings; one of the founders of English water-colour art; influenced both Girtin and Turner.

1. Two on one mount, roy., viz.:—

(*a*) CHEPSTOW CASTLE FROM PIERSFIELD, 1794. View from above of the Wye curving from the r. foreground past a wooded meadow l., bordered on the further side by the scarped rocks on which the ruined castle stands; beyond, glimpses of Chepstow town among trees, and in the distance the broad water of the Severn and the Mendip Hills crossing the horizon; a few boats on the river.
Water colours and Indian ink; $7\frac{3}{8} \times 9\frac{3}{4}$ in.

(*b*) CHEPSTOW CASTLE FROM THE WYE. A near view from the opposite river bank of the lower part of the castle, crowning the cliffs and bridging over a chasm in their mass; three boats on the river below and a bushy bank in the l. foreground.
Water colours and Indian ink; 7½ × 9½ in.

2. Two on one mount, roy., viz.:—

(*a*) NEAR ASHSTEAD, SURREY. View from the brink of a great quarry pit, the bottom filled with water, at which horses are drinking; above the bush-fringed further margin, an immense prospect of open wooded plain.
Water colours and Indian ink; 4⅞ × 7½ in.

(*b*) HITCHIN PRIORY, HERTS. View of the Priory at some distance across a park with a river flowing past it l., and the town with church tower beyond; sheep and two horses under a group of trees in the l. foreground. Signed *Hearne.*
Water colours and Indian ink; 5⅝ × 8 in.

3. CARISBROOKE CASTLE, ISLE OF WIGHT. The entrance gate of the castle, flanked by towers, towards the r.; in the foreground a grassy slope with ruins l., two figures and some sheep; beyond, a distant view of the Solent and the Hampshire coast.
Water colours and Indian ink; 7½ × 9½ in.

4. A PART OF THE REMAINS OF THE WHITE FRIARS AT AYLESFORD. View looking along a moat, with an old, buttressed, bush-grown wall r., and trees on the grassy bank l.; at the further end of the moat a low wall, above which appears a house with a sundial over an archway. Signed *Hearne.*
Water colours and Indian ink; roy., 7½ × 10 in.

5. ONE OF THE GATES OF HEREFORD. The old Gothic gate r., with low irregular outbuildings in front of it beside the road, which curves round at the l.; a stream, crossed by a small bridge, runs along it into the r. foreground; beyond, the ruined city wall and a round tower; a woman and a boy on the road, and three figures on the bridge.
Indian ink slightly tinted in water colours; roy., 7⅝ × 9½ in.

6. ELVET BRIDGE, DURHAM. View of the bridge from the bank of the Wear, which flows into the foreground; a rock, by which a woman washes linen, hides the l. end of the bridge, which is built over at the r. by a cluster of gabled cottages adjoining other houses in the street; two figures on the further bank under the wall which borders it.
Water colours and Indian ink; roy., 8 × 10 in.
Etched by C. O. Murray, in the 'Portfolio,' Vol. XIX. (1888). A view of the bridge from the other side appears in 'A North-East View of the City of Durham,' engraved by W. Byrne after Hearne.

7. NEAR WITHAM, ESSEX. A cottage with willows in front and elms behind on the further side of a stream which flows into the r. foreground, with level fields and trees on the l., and a man unharnessing two horses from a cart on the near bank. Signed and dated *Hearne* 1793.
Water colours and Indian ink; roy., 7⅝ × 9⅞ in.

8. NEAR MONMOUTH, 1794. A stream flowing between high banks into the foreground under a footbridge, on which are three figures, while a woman below washes linen in the water; beyond, a church spire and roofs of a town. Signed *Hearne.*
Water colours and Indian ink with pen outlines; roy., 8¾ × 5⅝ in.

9. NEWARK CASTLE, 1777. The ruined castle, standing l. on the banks of the Trent, which flows into the foreground; two haystacks under the castle wall l., and two boats on the river. Signed *Hearne.*
Water colours and Indian ink over pencil; roy., 8 × 10 in.

10. SITE OF THE CASTLE AT PLESHEY, ESSEX. A narrow winding hollow between bare hills, crossed by a one-arched bridge, with a fragment of ruin overgrown by bushes on the bridge at the r.; beyond, a glimpse of open country between two trees on the hillside; under the archway a man.
Water colours and Indian ink; roy., 7⅞ × 10¾ in.

Nos. 1–10 were presented by John Henderson, Esq., May, 1859.

11. At Much Easton, Essex. The Tudor house seen at the l. beyond clumps of osiers growing from a stream which comes out into the foreground; a girl crossing the stream by a light wooden bridge, in front of which, on the r. bank, are two willows. Signed *Hearne.*
Water colours and Indian ink; roy., 7⅞ × 10½ in.

Purchased July, 1859.

12. 'The Pipers,' Cornwall. The two monoliths known as 'The Pipers'; one of them in the immediate r. foreground of a large field, the other at a good distance, rising beyond the hedgerow which encloses it; the field is crossed by a path leading obliquely from the r., and at the l. of the path two men are carting the last load of hay.
Indian ink and water-colour tint with pen outlines; roy., 6⅞ × 9¼ in.

13. Scene in the West Indies. A scene near the coast, with distant sea r.; in the r. foreground a negro with wife and child coming along a road, and men with casks on a cart further off; at the l., a sugar-cane plantation and negro slaves under an overseer on horseback cutting and carting the canes; beyond, the factory, with a windmill and other buildings, at the entrance of a gorge enclosed by hills, on the top of which are houses and another mill; behind these a mountain peak rises l. into the clouds. Signed and dated *Hearne*, 1779.
Indian ink and water-colour tint with pen outlines; imp., 14⅜ × 21¼ in.

Purchased May, 1872.

14. A River Gorge. A shallow, rapid river flowing from the l. at the bottom of a wild wooded gorge and meeting towards the r. another stream; from the l. foreground a road leads along the bank of the river, deeply shaded by trees; on the road a man moving away. Signed and dated *Hearne*, 1785.
Water colours and Indian ink; imp., 13⅛ × 19⅝ in.

15. Oak Trees. An old oak of huge girth with a shepherd resting under the broken stump of a second stem, and his sheep on a slope to the r.; beyond, two other great trees. Signed *Hearne.*
Indian ink slightly tinted, with pen outlines; imp., 19⅞ × 13⅝ in.

[16–26]. Views in Sicily and Italy. In the spring of 1777, Richard Payne Knight, to whom these drawings belonged, made a three months' tour in Sicily with J. P. Hackert, a German artist, and Charles Gore, some of whose drawings, made on this tour, have been catalogued above (p. 236). Hearne seems never to have been in Italy himself, and these drawings are probably from sketches by Gore. He worked also on two of the drawings described under Gore, Nos. 4 and 5. Some of the drawings by Hackert are also in the department.

16. Ruins of the Great Temple at Selinus. Fragments of columns heaped together; with two figures. Signed *T. Hearne.*
Indian ink and water-colour tint; roy., 9 × 14⅞ in.

17. Ruins of the same Temple. Similar fragments, with one figure. Signed *T. Hearne.*
Indian ink and water-colour tint; roy., 9⅛ × 14⅝ in.

18. Temple of Juno, Agrigentum. The ruins on high ground sloping l. towards the distant sea; several figures on the edge of the slope.
Water colours and Indian ink; imp., 10⅜ × 17¼ in.

19. Tomb of Thero, Agrigentum. The square tomb stands towards the l., with a cornfield r. and two shepherds in the foreground with sheep and goats; in the distance a temple on a hill and ruins on another hill further off. Signed *T. Hearne.*
Water colours and Indian ink; imp., 10⅝ × 17⅝ in.

20. Ruins of Agrigentum from the Road below the Modern City. A wide view of open country, with the sea r. and the ruins of Agrigentum at some distance scattered about the low hills on which are the temples; two horsemen and a man on foot on a road which leads down among trees from the l. foreground. Signed *T. Hearne.*
Water colours and Indian ink; imp., 10¾ × 17⅛ in.

21. Citadel of Cefalù. View from the east along the coast to the conical promontory of Cefalù, with citadel on the top; a road leads from the foreground along the shore. Inscribed *View of Cephalu, North Coast of Sicily, between Milazzo and Pale[rmo]*.
Water colours and Indian ink; imp., $10\frac{3}{4} \times 17\frac{3}{4}$ in.

22. Monte Cassino. View across a plain, with scattered stones in the foreground and trees r., to a town beneath a mountain. Inscribed *View of Monte Cassino in the Kingdom of Naples.*
Water colours and Indian ink; imp., $10\frac{7}{8} \times 17\frac{3}{8}$ in.

23. 'Dionysius' Ear,' Syracuse. (By Hearne and Jakob Philipp Hackert). The mouth of the cavern hung with creepers, from the outside; three figures at the entrance. Inscribed *Orecchio di Dionysio a Syracusa.*
Water colours and Indian ink; imp., $17\frac{1}{2} \times 10\frac{7}{8}$ in.

24. 'Dionysius' Ear,' Syracuse. The mouth of the cavern, from inside; a man leaning against the rock by the entrance.
Indian ink; imp., $17\frac{1}{2} \times 10\frac{7}{8}$ in.

25. Ruins of Selinus, from the East. A grassy plain with the scattered ruins; goats and cattle near the foreground, and three figures; in the l. distance the sea. Signed and dated *T. Hearne*, 1780.
Water colours and Indian ink; ant., $9\frac{1}{2} \times 29\frac{1}{4}$ in.

26. Ruins of Selinus, from the South. View over grassy slopes, on which a shepherd is talking with two women, to the ruins and sea beyond. Signed *T. Hearne.*
Water colours and Indian ink; ant., $11\frac{1}{4} \times 27\frac{1}{4}$ in.

Nos. 12–26 were bequeathed by Richard Payne Knight, Esq., 1824.

[27–33]. Drawings in monochrome and pencil.

27. Clifford's Tower, York. Remains of a round tower on a knoll, bushes and trees in the foreground l. Inscribed *Clifford's Tower at York, called the Castle, October 18th*, 1778.
Indian-ink wash and pen; roy., $3\frac{5}{8} \times 7\frac{3}{8}$ in.
Purchased February, 1850.

28. The Hermitage, Warkworth. The ruins of the Hermitage, partly built, partly hollowed in the rock, and overhung by trees on the bank of a river (the Coquet), which flows at the r.
Indian ink over pencil; roy., $7\frac{1}{2} \times 10\frac{1}{2}$ in.
Engraved by W. Woollett, with the addition of four figures, for Plate ix. of 'Antiquities of Great Britain,' 1786. The legend of the hermitage is embodied in Bishop Percy's poem, 'The Hermit of Warkworth.'

29. Farmhouse and Stream. A house l., with wooden bridge leading from it across a stream which fills the foreground; trees on the r. bank.
Pencil; roy., $12 \times 9\frac{1}{8}$ in.
Purchased July, 1859.

30. Farmhouse and Stream. A house, perhaps the same as the last, seen from the other side; the whole house seen at the r. and the stream dividing the foreground; at the l., a group of small trees.
Pencil; roy., $9\frac{1}{8} \times 12\frac{7}{8}$ in.
Purchased March, 1868.

31. Shed and Willow. A thatched roof supported by boughs, and leaning against a pollard willow. Signed *Hearne.*
Pencil; roy., $9\frac{3}{8} \times 6\frac{1}{2}$ in.
Presented by J. Deffett Francis, Esq., December, 1874.

32. Portrait of Sir Joseph Banks, Bart. Head and bust in an oval, the face in three-quarters, nearly full, eyes looking l.
Pencil on vellum; oval; roy., $4\frac{1}{4} \times 3\frac{3}{8}$ in.
Sir Joseph Banks, b. 1743 in London, educated at Eton and Christ Church, was early distinguished by love of natural history; sailed round the world with Captain Cook, 1768–1771; President of the Royal Society from 1777 till death; created baronet 1781; d. 1820. Banks wrote a few works, but was more important as a patron of science. His library is now in the British Museum.
Purchased April, 1867.

33. Portrait of William Woollett. Head and shoulders in profile, looking l., wearing cap.
Pencil; oval; roy., 3¾ × 2⅞ in.
See under Wollett in this Catalogue.
Purchased August, 1868.

Attributed to Hearne.

Landscape with Castle and Cathedral. A road winding down to a river, from which rises r. a cliff, surmounted by a castle ruin; beyond the river, the high opposite bank of which is fringed with woods at the top, a town and cathedral, and in the distance a chain of hills; in the foreground, a woman with a child sitting under a group of trees growing from a rocky bank, and a man and woman talking to her; two other figures near the river.
Sepia and Indian ink, slightly tinted; imp., 17 × 13⅜ in.
This drawing, apparently a composition, has been ascribed to Hearne, but has no real resemblance to his style.
Purchased October, 1872.

HEATH, Charles (b. 1785, d. 1848). Engraver, etcher, and lithographer; son and pupil of James Heath the engraver; noted for his small plates in popular editions of English classics, and his portraits; less successful in large plates; in later years occupied with assistants in producing the *Keepsake* and other illustrated Annuals.

1. Illustration to Otway's 'Orphan'; Act iv., sc. 2. Castalio hiding his face as Monimia takes his arm and presses him to speak; Florella stands behind near a Gothic archway.
Indian ink, partly tinted in water colours; roy., 3½ × 2¾ in.
Engraved by the artist as frontispiece to Vol. xii. of Mrs. Inchbald's 'British Theatre.' In the print the composition is modified in more than one respect; Castalio wears a cap and a different dress; and the background is altered. The drawing was attributed by Samuel Redgrave, in whose collection it was, to Henry Singleton, and it resembles his style. But the design is described on the engraving as drawn by C. Heath, and possibly a more practised draughtsman may have been called in to improve it by the modifications introduced.
Purchased May, 1890, at the Percy sale.

HEATH, William (b. 1795, d. 1840). Draughtsman, chiefly of military subjects; illustrated his own 'Life of a Soldier' in verse (1823), and 'Martial Achievements of Great Britain'; painted portraits.

1. Sketch for a Caricature. Three officers of the Light Cavalry hastily beating a retreat r. before a group of ladies, one of whom holds a banner inscribed (in reverse) *None but the polite deserve the Fair*, preceded by a drum and fife.
Brush and sepia sketch; roy., 8⅞ × 12⅛ in.
Purchased November, 1861.

2. Design for Title to a Set of Etchings. A cow, goat and kid beneath a monument inscribed *A collection of Prints etched by and engraved after the Designs of Paul Potter. W. Heath*, and surmounted by a bust with a medallion portrait of Potter.
Indian ink and sepia; roy., 15⅝ × 12⅜ in.
Presented by Paul Davidsohn, Esq., July, 1877.

3. A Battle between Russians and Turks. Turkish cavalry beaten back and fleeing r. from the attack of Russian infantry; in the centre a Turk on horseback is conspicuous, engaged in single combat with a white-uniformed Grenadier; behind him two Turkish standards, one of them seized by a Russian Lancer; at the l. and at the r. Russian soldiers in green uniform advancing.
Water colours; roy., 11¾ × 17⅜ in.

4. TARTAR BARTERING WITH RUSSIAN PEASANTS. Two peasant women, one carrying a pitcher on her head, the other offering a dead bird to a Tartar soldier, who holds up two fingers; tents in the background, and soldiers, two on horseback. Signed and dated *Drawn by William Heath, Portrait and Military Painter*, 1819.
Water colours; roy., 14 × 10½ in.

5. NAPOLEON BURNING THE FRENCH EAGLES. The French army halting in a snowy plain; in the foreground a fire, into which five colour-sergeants, standing r., are casting or about to cast, with tears and groans, their eagles. Napoleon, l., stands directing them, a general at his side reading a list of names; others of the staff behind, under two fir trees. Signed *W. Heath del.*
Pen and ink, tinted in water colours; atl., 17⅝ × 23½ in.

6. FALSTAFF AT JUSTICE SHALLOW'S HOUSE. Falstaff stands l. between Silence and Shallow, the latter of whom pricks off on a list in his hand the recruits chosen by Falstaff; these, Mouldy, Shadow, Wart, Feeble and Bullcalf, stand in a row at the r.; behind them Bardolph stands looking on and leaning on the balustrade of a staircase going up r. to the house; others on the steps, and in the background. Signed *W. Heath del.*
Pen and ink and pen and indigo; atl., 19½ × 27⅝ in.

Nos. 5 and 6 were purchased January, 1890.

HEATH, William H. (worked about 1821–1847). Painter; worked at Tonbridge; exhibited a few figure subjects, chiefly at the Suffolk Street Galleries, 1829–47.

1. LANDSCAPE WITH RUINED CASTLE. The ruins of a castle on a rounded hill seen across a river, from the near bank of which a boat is being pushed off, towed by two men on the other shore; a tree in the l. foreground. Signed and dated *W. H. H.* 1821.

Purchased October, 1872.

HEEMSKERK, Egbert van (b. 1645, d. 1704). Painter; born at Haarlem; pupil of P. de Grebber; painted boors, drinking scenes, etc.; worked chiefly in London, where many of his pictures were engraved in mezzotint and very popular.

1. BOORS IN A TAVERN. A group of seven figures; two seated together at a table, reading from a paper some news at which a man on a bench r., holding a glass in his hand, exclaims loudly; two others l., on another bench, look at him jeeringly; a fat man entering by an open door behind the table looks over the shoulders of the readers; the seventh stands listening at the r. Signed *Heemskerk.*
Red chalk and red wash; roy., 12⅝ × 9⅞ in.

Purchased 1845, with the Sheepshanks collection.

HEFELE, Melchior (worked about 1690–1700). Painter; born in Germany, came to England with the Dutch troops of William III.; painted landscapes, flowers and insects in water colours; died about 1710.

1. THE DUCK POND. A pond with two ducks on it, and two drakes on the bank l. near a tree; a round building on the other side of the pond r., across which a wild duck is flying; beyond, l. a wood.
Body colours; roy., 6½ × 5 in.

Purchased August, 1882.

HEMING, Matilda, born **Lowry** (worked about 1808–1855). Water-colour painter; daughter of Wilson Lowry, F.R.S., the engraver; exhibited a few portraits at the Royal Academy between 1808–1855.

1. AT WEYMOUTH. In the l. foreground on the sea-shore, a house and shed with timber stacked in a yard, enclosed by a wall, in front of which is an upturned cart r.; the calm bay and a green coast beyond.
   Water colours; roy., 4⅜ × 7¼ in.

2. BACKWATER, WEYMOUTH. A beach with boats drawn up, and old houses beyond a breakwater l.; at the r. a little bay, and part of the town seen across it.
   Water colours; roy., 6¼ × 10⅛ in.

   Nos. 1 and 2 were purchased May, 1877.

3. SILK MILLS, DERBY. A broad stream in which the silk mill, a large many-windowed building, is reflected l.; on the r. bank, fir trees and bushes. Signed and dated *M. Lowry*, 1809.
   Water colours; roy., 12⅜ × 10⅛ in.

   Presented by Miss Margaret Mushet, July, 1877.

4. PORTRAIT OF MRS. SOMERVILLE. Head and bust, in three-quarter face, looking l.
   Water colours and pencil; oval; roy., 5⅞ × 4⅜ in.
   Mary, daughter of Sir. W. G. Fairfax, born 1780 at Jedburgh, was an admirable writer on science, and one of the most remarkable women of her generation; married, 1804, to Captain Greig, and again, 1812, to Dr. W. Somerville; died, 1872, at Naples; her name is commemorated in Somerville Hall, at Oxford.

   Purchased May, 1878.

HENDERSON, John, the Elder (b. 1764, d. 1843). Amateur painter; one of the early patrons of Turner and Girtin; lived in Adelphi Terrace, next to Dr. Monro; his son John Henderson was a well-known collector and archæologist, who made important bequests to the Museum.

1. PORTRAIT OF DR. THOMAS MONRO. Head and shoulders in profile, looking l.
   Pen and ink; roy., 6⅞ × 5⅛ in.
   Dr. Thomas Monro (b. 1759, d. 1833), for many years physician to Bridewell and Bethlehem Hospital, is best known as a connoisseur, an amateur painter, and a patron of artists; see note on No. 29 of Girtin's drawings.

   Presented by Colonel Kennett Henderson, July, 1893.

2. ON THE WYE NEAR SYMONDS YAT; AFTER HEARNE. The river partly seen r. with a boat near the bank, on which is a cottage l., passed by a road leading from the foreground; a group of men and women under a tree near the house; close behind, dense woods, and limestone crags above them.
   Water colours with pen outlines; roy., 8 × 10⅝ in.

   Presented by John Henderson, Esq., January, 1863.

3. DOVER. View from the harbour of the old houses clustered under the cliffs, with a one-masted vessel and two boats at anchor near the foreground.
   Pencil; roy., 8 × 10¼ in.

4. DOVER HARBOUR. Part of the harbour, surrounded by wharves; in the l. foreground two men in a boat alongside two sailing vessels, pulling at a cable; at the r., further off, a hulk in which two men are busy, and a beached vessel lying on its side beyond.
   Pencil; imp., 10⅜ × 17 in.

5. DARTFORD, KENT. View looking up the main street, with its old houses and hanging signboards, to the church; a few people in groups on either pavement. Dated *Dartford, July* 26, '94.
   Pencil; imp., 14⅛ × 21⅜ in.

6. MANOR HOUSE, RICHMOND, YORKSHIRE; AFTER GIRTIN.
   Water colours; imp., 12⅞ × 18⅜ in.
   Copied from the drawing by Girtin described above, p. 229, No. 49.

7. Durham Cathedral, after Girtin.
Water colours; imp., 18½ × 16⅝ in.
Copied from the drawing by Girtin described above, p. 229, No. 51.

Nos. 2–7 were bequeathed by John Henderson, Esq, December, 1878.

8. Album, containing views in Italy.

(1) (*a*) Basilica at Anagni.
Water colours.

(*b*) A Castle.
Water colours.

(2) Abbey of Monte Cassino.
Water colours.

(3) (*a*) Villa Pietra, and the source of the Teverone.
Water colours.

(*b*) The arch of Dolabella, at Rome.
Sepia and water colours.

(4) (*a*) Convent near Genoa.
Sepia and water colours.

(*b*) Church on a Hill near Genoa.
Sepia, Indian ink and water colours.

(5) Waterfall of Isola, near Sora.
Sepia and water colours.

(6) (*a*) Chapel at Isola.
Sepia and water colours.

(*b*) Chapel at Tivoli.
Water colours.

(7) (*a*) Sant' Agnese fuori le Mura, Rome.
Sepia and water colours.

(*b*) Part of the Walls enclosing the Vatican.
Sepia and water colours.

(8) (*a*) A Village with Bridge over a Stream, near Florence.
Sepia and water colours.

(*b*) Church of Santa Sabina, Rome.
Sepia and water colours.

(9) (*a*) Entrance to the Monastery of Grotta Ferrata.
Sepia and water colours.

(*b*) Palestrina.
Sepia and water colours.
San Paolo.

(10) (*a*) St. Paul of the Three Fountains.
Sepia and indigo.

(*b*) Certosa of S. Bartolommeo, near Isola.
Sepia and indigo.

(11) (*a*) Fountain near the Certosa of S. Bartolommeo.
Sepia.

(*b*) Hermitage near S. Bartolommeo.
Sepia.

(12) Casa Maria, Trappists' Monastery near Isola.
Sepia and pen.

(13) (*a*) Sora, near Isola.
Sepia and pen.

(*b*) Castle of Isola.
Sepia and pen.

(14) La Cava, near Salerno.
Sepia and pen.

(15) (*a*) Hermitage near La Cava.
Sepia and pen.

(*b*) Aqueduct of Grotta Ferrata, near Marino.
Sepia and pen.

(16) (*a*) Monastery of S. Bernardotte at Subiaco.
Sepia and pen.

(*b*) Monastery of S. Benedetto, near Subiaco.
Sepia and pen.

(17) (*a*) In a Court of the Monastery of S. Benedetto.
Sepia and pen.

(*b*) Archway and Road at Subiaco.
Sepia and pen.

(18) Palazzo Colonna, Subiaco.
Sepia and pen.

(19) (*a*) Monastery of S. Scolastica, Subiaco.
Sepia and pen.

(*b*) Entrance to the Grotto of Posilippo, Naples.
Sepia and pen.

(20) Ponte S. Rocco, Tivoli.
Sepia and pen.

(21) (*a*) View at Tivoli.
Sepia and pen.

(*b*) Villa d' Este, Tivoli.
Sepia and pen.

(22) (*a*) View at Tivoli.
Sepia and pen.

(*b*) Villa at Tivoli.
Sepia and pen.

(23) Castel Madama, near Tivoli.
Sepia and pen.

(24) Castel Madama, another View.
Sepia and pen.

(25) Citadel at Tivoli.
Sepia and pen.

(26) Villa d'Este, Tivoli, from below.
Sepia and pen.

(27) Monastery of S. Cosimate, near Tivoli.
Sepia and pen.

(28) Waterfall, S. Cosimate.
Sepia and pen.

(29) Grotto, S. Cosimate.
Sepia and pen.

(30) (*a*) At Frascati.
Sepia and pen.

(*b*) At Frascati.
Sepia and pen.

(31) Villa Bracciani, Frascati.
Sepia and pen.

(32) (*a*) Villa at Rome.
Sepia and pen.

(*b*) Monastery at Rome.
Sepia and pen.

(33) (*a*) Porta Maggiore.
Sepia and pen.

(*b*) In the Borghese Gardens at Rome.
Sepia and pen.

(34) (*a*) The Capitol, Rome.
Sepia and pen.

(*b*) Houses and Ruined Tower at Acquapendente.
Sepia and pen.

(35) (*a*) Villa near Monte Mario, Rome.
Sepia and pen.

(*b*) A Farm near Rome.
Sepia and pen.

(36) (*a*) View in Rome.
Sepia and pen.

(*b*) Belvedere Museum, Rome.
Sepia and pen.

(37) (*a*) Interior of the Arco di Giano, Rome.
Sepia and pen.

(*b*) Entrance into the Monastery of St. Clement, near the Colosseum.
Sepia and pen.

(38) (*a*) Monastery of the Ara Coeli, Rome.
Sepia and pen.

(*b*) S. Lorenzo Fuori le Mura.
Sepia and pen.

(39) Porta S. Spirito, Rome.
Sepia and pen.

(40) View in the Environs of Rome.
Sepia and pen.

(41) Circus and Temple of Bacchus, near Rome.
Sepia and pen.

(42) The Colosseum.
Sepia and pen.

(43) View in the Borghese Gardens.
Sepia and pen.

(44) View in the Gardens of the Pontifical Palace on the Quirinal.
Sepia and pen.

(45) Part of Rome from the Monte Vaticano.
Sepia and pen.

(46) In a Courtyard at Rome.
Sepia and pen.

(47) Pontifical Palace on the Quirinal.
Sepia and pen.

(48) Church of SS. Giovanni e Paolo, Rome.
Sepia and pen.

(49) SS. Giovanni e Paolo; another View.
Sepia and pen.

(50) Pyramid of Cestius and Porta S. Paolo, Rome.
Sepia and pen.

(51) The Sistine Chapel; exterior.
Sepia and pen.

(52) On the Banks of the Tiber in Rome.
Sepia and pen.

(53) The Colosseum from the Farnese Gardens.
Sepia and pen.

(54) Villa Negroni, Rome.
Sepia and pen.

(55) The Castle of S. Angelo.
Sepia and pen.

(56) Monastery of S. Saba, Rome.
Sepia and pen.

(57) The Fountain of Egeria, Rome.
Sepia and pen.

(58) (*a*) Tomb of Cecilia Metella, near Rome.
Sepia and pen.

(*b*) Castle and Gate of Bolsena.
Sepia and pen.

(59) Monastery at Marino.
Sepia and pen.

(60) Bridge over the Teverone at Vicovaro.
Sepia and pen.

(61) Castle of Genazzano.
Sepia and pen.

(62) Monastery at Marino.
Sepia and pen.

(63) The Villa of Cicero.
Sepia and pen.

(64) Anagni.
Sepia and pen.

(65) Anagni, another View.
Sepia and pen.

(66) Ponte S. Trinità, Florence.
Sepia and pen.

(67) Monte Cassino.
Sepia and pen.

(68) Courtyard at Monte Cassino.
Sepia and pen.

(69) Church on a Bay near Genoa.
Sepia and pen.

(70) (*a*) Cloister of the Certosa at Rome.
Sepia and pen.

(*b*) Church of Luz, near Barège, in the Pyrenees.
Sepia and pen.

Transferred from the Map Room, September, 1880.

HERBERT, John Rogers, R.A. (b. 1810, d. 1890). Painter; born at Maldon; came to London 1826; studied at the Royal Academy, and became known by his pictures of romantic and historical subjects, in which a religious element gradually predominated; elected A.R.A. 1841, R.A. 1846; took part in the decoration of the Houses of Parliament.

1. Two on a mount, roy., viz.:—
(*a*) Portrait of a Gentleman, after W. White. Half length, seated at a table on which the r. elbow rests, turned to r., the face in three-quarters looking r. Signed *J.R.H.*
Pencil, 9⅛ × 7 in.

(*b*) Portrait of a Gentleman, after F. Tatham. Half length, seated with l. elbow on a table, turned l., face looking full. Signed and dated *J. R. Herbert*, 1833.
Pencil, 9⅛ × 7 in.

Presented by J. Deffett Francis, Esq., January, 1874.

2. Study of a Woman's Head. A dark-haired woman in the dress of an Italian peasant, seen in profile to the waist and looking l.: probably a study for a subject from Byron.
Pencil, 11⅛ × 9⅛ in.

Presented by J. Deffett Francis, Esq., April, 1875.

HERIOT, George (worked about 1797–1818). Landscape draughtsman; worked in London; exhibited 1797 two views in Canada and one in S. Wales at the Royal Academy.

1. MILL IN THE PRINCIPALITY OF SALZBURG. A ravine down which a torrent foams among rocks, part of the stream passing along wooden ducts over two mill wheels, one near the r. foreground, the other higher up towards the l. Inscribed *Mill in the Principality of Salzburg*, and dated 1818.
   Indian ink and pen; roy., 12⅛ × 18⅛ in.

2. CEMETERY ON THE ESTATE OF PRINCE SCHWARZENBERG. A rocky glen thickly grown with trees, down the middle of which a stream pours in a series of cascades, crossed near the foreground by a rough plank bridge; at the r. a path leading up to the gateway of the cemetery; two figures on the path have been nearly obliterated. Inscribed *Prince Swartzenberg's Cimetière des Romains*, and on the water, *Aiden*.
   Indian ink and pen; roy., 11¼ × 18¼ in.

3. WALZENAU, SALZBURG. A river flowing into the foreground, where it breaks in a little fall; on the bank r., under rocks and trees, a man driving a flock of sheep and oxen; in the background slopes with trees, and beyond, high bare hills. Inscribed, *Walzenau, Saltzburg*, 1818.
   Indian ink and pen, tinted in water colours; roy., 11 × 17⅞ in.

4. SALVELN, SALZBURG. A lake bordered in the foreground by a road with rocks and trees l. and a cliff beyond; two men carrying packs resting on the road. On the further side of the lake, mountains and a village by the water. Inscribed, *Salveln, Saltzburg*, 1818, and signed *G. Heriot*.
   Indian ink and pen; roy., 11 × 18 in.

   Nos. 1 and 2 were purchased October, Nos. 3 and 4 December, 1867.

HERRING, John Frederick (b. 1795, d. 1865). Animal painter; born in Surrey; showed early a fondness for drawing and for horses; for some years drove a coach; won great success as a portrait painter of race horses; worked for a short time in the studio of Abraham Cooper; published a great number of sporting subjects, and painted subject pictures in his later years; exhibited at the Royal Academy 1818–1868; worked chiefly in Doncaster and London; Member of the Society of British Artists, 1841.

1. THE INN DOOR. At the l. an inn, with doorway in the middle; a man, whose horses stand by the inn window l., sits on the doorsteps drinking; another man standing by him chucks the barmaid under the chin as she comes to the door; two unsaddled horses r., and pigeons and ducks in the foreground. Signed *G. F. H.* and inscribed, *Design for a large picture.*
   Indian ink; roy., 9⅛ × 13⅞ in.

   Purchased May, 1890, at the Percy sale.

HICKEY, Thomas (worked about 1760–1790). Painter; born in Dublin; studied at the Dublin Academy and at Rome; worked in London and at Bath, painting portraits; accompanied Lord Macartney's embassy to China, 1792, and appears also to have visited India.

1. CHINESE SIGHTSEERS. The shore of a river, crowded with Chinese, gathered to see the boat of the Embassy, which is towed by a string of men moving from the r. along the foreground; the boat and the river are not seen; beyond the men towing a bank, lined with men, women, and children, kneeling, sitting, and standing, an old Mandarin prominent in the centre. At the l. a group, mostly boys, gathered under a tree.
   Indian ink and pen, slightly tinted in water colours; roy., 10⅝ × 14⅞ in. Compare the similar drawings by W. Alexander, described in Vol. I.

   Purchased August, 1861.

HIGHMORE, Joseph (b. 1692, d. 1780). Painter; born in London; trained in Kneller's Academy; first known by his portrait drawings for Pine's 'Installation of Knights of the Bath'; painted, 1749, twelve illustrations to 'Pamela'; had considerable success in portraits and conversation pieces, much of his work having been attributed to Hogarth; wrote pamphlets on perspective and essays on various subjects.

1. The Enraged Husband. The husband standing in the centre turns l. to upbraid his wife, pointing with l. hand to the clock; the wife, with her back to him, listens with a contemptuous smile as she feels in her purse to pay her chair-man, who stands near the open door; behind the husband and wife, a yawning maid with a candle; at the r., two footmen blowing up the fire.
   Pencil; roy., 11 × 17⅞ in.

   Purchased July, 1866, at the Wellesley sale. Formerly in the Walpole Collection.

HILLS, Robert (b. 1769, d. 1849). Water-colour painter and etcher; born at Islington; pupil of J. A. Gresse; foundation member and secretary, 1804, of the old Water Colour Society; painted farmyard scenes and animals, especially fallow deer; etched a long series of animal studies, begun in 1798, of which there is a fine collection in the department.

1. Sheep near a Lake. Two rams lying down, and a ram and ewe standing by them, on a bank above a lake l., with hill beyond.
   Sepia and grey tint over pencil; roy.; 11⅜ × 15¼ in.

2. Red Deer. A group of five deer, two of them stags, in a hollow near a tree; one of the stags has risen, the rest lie among bracken; trees on the slopes r. and l.
   Pencil and water-colour wash; roy., 10 × 15 in.

3. A Country Lane. View down a leafy lane with palings l., and a gate into a field r.
   Pencil, washed with sepia and slight colour; roy., 13 × 9⅞ in.

4. A Road by a Park. A tree on a slope, r., shading a road, bordered l. by palings enclosing a park; at the bend of the road a man riding away.
   Pencil, partly washed with neutral tint; roy., 9 × 12⅞ in.

5 Baylis Hill, Kent. View from rough ground on a hillside, over trees to the Weald. Inscribed *Baylis Hill, Kent*, with notes in shorthand.
   Pencil, partly washed in Indian ink and slight colour; roy., 9 × 12⅛ in.

6. Near Sevenoaks. A gate flanked by hedgerow trees, looking out on a hollow field sloping up r. to woods. Inscribed *Near Sevenoaks*.
   Pencil, partly washed with neutral tint and a little colour; roy., 9¼ × 12¼ in.

7. Bowbeech. A grove of oaks, through which a path leads to a cottage beyond. Inscribed *All Oaks, Bowbeech*, and in shorthand.
   Pencil and monochrome wash; roy., 8⅞ × 11¼ in.

8. A Lane. A lane, with leafy trees on either side, going down as it turns away to the l.; a man on a cart coming up it into view.
   Pencil and monochrome wash; 10⅝ × 7⅜ in.

   Nos. 1–8 were purchased April, 1850.

9. Fallow Deer. Four bucks moving to the r. down a hillside; high crags and woods l., a lake in the valley, ferns and an ivied rock in the foreground.
   Water colours; roy., 9½ × 13½ in.

   Purchased May, 1870.

10. Design for a Titlepiece to a Set of Etchings of Cattle. A bull standing on a rustic bridge behind a broken railing; below in the foreground a slab of broken rock, inscribed *Cattle, for the embellishment of Landscape.*
Indian ink and indigo over pencil; 13 × 8¾ in.
The etching, in which two fallen trunks are added in the foreground, is mounted opposite the drawing. It was published March 21st, 1806.

Purchased May, 1890, at the Percy sale.

11. Two Studies of a Stag's Head from a Model by the Artist. A stag's head facing to front; below, a view of the same head facing r.
Indian ink with background of greenish water-colour tint; ant., 3⅛ × 20½ in.
Hills made several experiments in modelling. This is very probably the drawing exhibited with the Water Colour Society in 1815, No. 235, under the title 'From the head of a stag, modelled by himself. R. Hills.'

12. Album containing pencil studies of Sheep and of Deer. Several of the studies are inscribed with shorthand notes.

(1) Groups of Sheep, separate studies; and below, a gate in a hedge, and house beyond. Inscribed *South Downs*; signed and dated *R.H.*, 1798.

(2) Three Sheep standing.

(3) Two Sheep lying down, etc.

(4) Rams and a Ewe and Lamb. Dated *July 5th*, 1800.

(5) Groups of Sheep; separate studies.

(6) Sheep lying down; separate studies.

(7) Sheep; separate studies.

(8) Rams and Goats, etc.

(9) Flocks of Sheep; four studies.
Two of these were etched by the artist; published 1808.

(10) Sheep; two standing and two lying down.
Used in an etching by the artist.

(11) Sheep; separate studies.

(12) A Doe; above, a stag lying down. Dated *Aug. 20th.*

(13) Does; three studies.

(14) Does lying down.

(15) Head of a Stag. Dated [*Oct.?*] *29th*, 1801.

(16) Head of a Doe. Dated *Oct. 30th*, 1801.

(17) A Stag lying down. Dated *Sept. 22nd.*

(18) A Young Stag lying down. Dated *June 1st*, 1802.

(19) A Doe turning to lick its Side. Dated *Dec.* 29, 1801.

(20) A Doe licking its Hind Leg. Dated *Dec.* 29, 1801.
Used in an etching published May, 1803.

(21) Head of a Stag. Inscribed *Brentford*, and dated *June 23rd*, 1802.
Used in an etching published Sept., 1802.

(22) Does; three studies.

(23) A Reindeer, unfinished. Inscribed *Rein Deer.*

Purchased April, 1850.

HILTON, William, R.A. (b. 1786, d. 1839). Painter; born at Lincoln, son of a portrait painter; pupil with De Wint of J. R. Smith; studied at the Royal Academy, and exhibited there from 1803 historical and romantic subjects, which soon brought him reputation; elected A.R.A. 1813, R.A. 1818; Keeper of the Academy 1827; most of his pictures have decayed from the use of unstable pigments.

1. KING JOHN SIGNING MAGNA CHARTA. The king on a throne under a canopy signing the charter presented to him by the kneeling archbishops; three barons standing l.
   Water colours and Indian ink; roy., 3 × 2¼ in.
   Purchased May, 1863, at the Bicknell sale.

[2–24.] Studies for pictures.

2. JOSEPH'S COAT BROUGHT TO HIS FATHER. Jacob sits under the eaves of his house r., with Benjamin beside him, and throws up his arms in despair at sight of Joseph's coat, held before him by his brethren standing in a group with their sheephooks at the l.
   Pen and ink; roy., 7⅝ × 12⅝ in.

3. *Ob.* THE DEATH OF THE FIRSTBORN IN EGYPT. The temple of Apis, whose statue stands l., thronged with groups bewailing the dead; at the l. a woman holding the arm of her child, who falls down at her side; in the centre a young man dead, and his mother over him; behind, an old man standing erect; at the r., a group of prostrate figures, and beyond, slaves carrying away a body.
   Indian-ink wash and pen; roy., 11½ × 15 in.

   Rev. STUDY FOR THE SAME SUBJECT. A quite different study, for a single group only; a young man lying dead in the arms of his mother, who sits l., while an old man and two other figures bend over the body.
   Indian-ink wash and pen.

4. THE DEATH OF THE FIRSTBORN. A different composition from either of the two preceding; at the r. a mother with her child; towards the l., a group of prostrate figures and two men standing over them; other mourners behind.
   Sepia wash and pen; roy., 12¼ × 19 in.

5. *Ob.* THE DEATH OF THE FIRSTBORN. Yet another different composition, containing at the r. the figures of the woman and child described at the l. of No. 3 (*ob.*); at the l. is a group of two women and an old man lamenting over a body; lightning in the sky, and pyramids in the distance. Part of the composition at the r. is on a separate piece of paper (included, however, in the measurements below).
   Indian-ink wash and pen; imp., 14⅝ × 23⅝ in.

   Rev. STUDY FOR THE SAME SUBJECT. A group of men and women bewailing a young man dead, &c., &c.
   Indian-ink wash and pen.

6. DANIEL IN THE LIONS' DEN. He lies bound, looking up to the l.; two lions roughly sketched in the background.
   Pen and ink; roy., 9⅞ × 8 in.

7. THE HOLY FAMILY. The Virgin and Child under a tree r., Joseph seated behind them; the boy Saint John bringing a lamb l.
   Indian-ink wash and pen; roy., 4⅝ × 5 in.

8. THE DESCENT FROM THE CROSS. Sketch for the upper part of a composition; two men on two ladders supporting the body of Christ, while a third, hanging over the top of the cross, holds one of the lifeless arms.
   Red chalk; roy., 12½ × 7⅞ in.

9. THE ENTOMBMENT; TWO STUDIES. Above, a composition taken almost entire from the Entombment by Titian in the Prado at Madrid, with the addition of a figure standing at the l.; below, a different design with three figures, two at the head of the body of Christ l., a third at the foot.
   Black chalk; roy., 14¼ × 10⅝ in.

10. ULYSSES RECOUNTING HIS ADVENTURES TO CALYPSO. Calypso sitting l. on a raised seat, attended behind by an old woman and a young, and listening eagerly to Ulysses, who sits on a low seat r.; at the l. a handmaid standing with a vase on her head.
    Sepia wash and pen; roy., 5⅞ × 7⅝ in.

11. CALYPSO CHIDING ULYSSES BY THE SEASHORE. Ulysses sitting on a rock and gazing out over the sea; Calypso standing by him r., and touching him on the hand and shoulder.
    Sepia wash and pen; roy., 5⅞ × 7¾ in.

12. The Fight over the Body of Patroclus. Menelaus and another Greek bearing the dead body of Patroclus, while Ajax defends them from the attacking Trojans led by Hector on his chariot.
Sepia wash and pen; roy., 4½ × 7½ in.

13. The Fall of Phaethon. Phaethon falling backwards from the chariot of the Sun, his hands clasped behind his head.
Pen and ink sketch; roy., 8 × 7 in.

14. Part of a Design for an unknown Subject. Two men and a woman grouped together, the man at the r. bending in grief over something which he holds in his hands; at the l. a woman kneeling and clasping the arm of a figure not seen.
Sepia wash and pen; roy., 9½ × 7⅝ in.

15. Studies of Groups of Figures. A man walking to the l. with his hands behind him; three men talking together; a man addressing a youth whom three older men seek to hold back. Below, two studies of nude men seated, and a philosopher.
Bistre and pen; roy., 7½ × 11⅞ in.

16. Archimago overcome by Sansloy. Archimago disguised in armour, lying l., unhorsed by the lance of Sansloy; Una and her lion in the background r. Illustration to the 'Fairy Queene,' Bk. I., Canto III. 35.
Pen and ink; roy., 6⅛ × 7⅛ in.

17. Una and the Satyrs. Una in the forest surrounded by a rout of dancing satyrs and nymphs. Illustration to the 'Fairy Queene,' Bk. I., Canto VI. 9.
Pen and ink sketch; roy., 5 × 6¾ in.

18. The Forsaken Lady. A lady seated weeping in a wood; in the distance a knight approaching.
Pen and ink; roy., 7⅝ × 9 in.

19. Study for a Woman's Head. Head of a young woman, perhaps Cordelia, with long hair bound by a fillet, looking l. Two small rough sketches of the same head above.
Pen and ink, and pencil; roy., 8⅝ × 6⅜ in.

20. Wild Horses. Three wild horses galloping towards the l., the first plunging, and the last biting at the neck of the second one.
Pencil sketch; roy., 7⅝ × 11 in.

21. A Forest Scene. Dark trees overarching a hollow.
Black and white chalk on brown paper; roy., 7½ × 11½ in.

22. A Faun. A naked faun kneeling towards the r. with face upturned.
Black chalk on drab paper, heightened with white; roy., 14⅝ × 10½ in.

23. Rebekah at the Well. Rebekah giving water to drink from her pitcher to Abraham's servant, who kneels before her on one knee; behind her r., other women with pitchers below the city wall; at the l., behind the servant, his men prostrating themselves, and his camels.
Black chalk; ant., 19⅞ × 30½ in.

24. Study for the same Subject. One of the women at the well coming down steps from the l. with her pitcher on her shoulder; another woman on a higher step l. Neither of these figures appear in the composition described No. 23.
Black chalk on gray paper, heightened with white; ant., 29⅜ × 17⅝ in.
A picture of this subject by Hilton was engraved by C. Rolls; the composition is similar, but Abraham's servant is giving the bracelets to Rebekah.

[25–36.] Academical Studies.

25. Study of a Woman. Standing with drapery held over her bosom.
Black chalk on blueish paper, heightened with white; roy., 10⅜ × 8⅛ in.

26. Nude Study. A woman lying on cushions, her arms crossed over her head.
Black chalk on pinkish paper, heightened with white; roy., 10 × 15⅝ in.

27. Nude Study. A woman standing holding drapery behind her.
Red and black chalk on drab paper, heightened with white; roy., 10⅛ × 7 in.

28. Study of a Man, naked to the waist, lying on his back, foreshortened, with head to l.
Black chalk on greenish paper, heightened with white; roy., 7½ × 10½ in.

29. NUDE STUDY. A man seated towards l., head on r. hand and elbow on r. knee.
Black chalk on buff paper, heightened with white; roy., 17⅜ × 12½ in.

30. NUDE STUDY. Back view of a man seated.
Red chalk on drab paper, heightened with white; roy., 9½ × 7⅛ in.

31. NUDE STUDY. A man seated turned r. and holding staff in r. hand.
Red chalk on drab paper, heightened with white; roy., 9½ × 7⅛ in.

32. NUDE STUDY. A man seated turned to front and l., holding staff in r. hand.
Red chalk on drab paper, heightened with white; roy., 9⅛ × 7½ in.

33. NUDE STUDY. Smaller study from the same model as the last, in the same position.
Red chalk on drab paper, heightened with white; roy., 6⅛ × 6⅞ in.

34. STUDIES OF AN ARM. Two studies of a left arm.
Black chalk on blue-grey paper, heightened with white; roy., 8 × 10⅛ in.

35. SKETCH BOOK containing 23 studies of single figures, studies for compositions (including the Woman taken in Adultery) and studies of drapery.
Black chalk on tinted paper, mostly heightened with white; 10¼ × 17½ in.

36. SKETCH BOOK containing 19 studies from pictures in Italy (Giotto, Pesellino, Ghirlandajo, Gaudenzio Ferrari, Perugino), and a sketch of an Italian church interior.
Pencil; 15 × 10½ in.

37. PORTFOLIO containing 740 sketches and studies from the antique, from the life, and for pictures, etc., of the same character as the selected studies which have been mounted and described above.
Black or red chalk, pencil, or pen and ink.

Nos. 2–37 were presented by Miss Tatlock, December, 1873.

HINE, Henry George (b. 1811, d. 1895). Water-colour painter; born at Brighton; self-taught; began as a painter, then worked for some years (from 1841) as a wood-engraver and comic draughtsman for *Punch* and other papers; returned to painting, and became well known for his numerous drawings of the Sussex Downs.

1. OLD HOUSES. An open paved place with a stone well, surmounted by a lamp at the l., and some women busy washing clothes in a number of large tubs; beyond, two streets converging with old timbered houses at the corner. Two dogs in the foreground. Signed and dated *H. Hine*, 1835.
Water colours; roy., 8¾ × 12½ in.

Purchased November, 1881.

HIXON, James Thompson (b. 1836, d. 1868). Water-colour painter; best known for his Algerine sketches; Associate of the Institute of Water Colour Painters; died of consumption at Capri.

1. STUDY OF AN ARAB. An Arab in a burnous squatting against a wall, his hands clasped on his knee.
Black chalk on grey paper, heightened with white, partly discoloured; roy., 17½ × 11⅝ in.

2. AN ARAB PIPE PLAYER. A young Arab lying on one elbow on a bench and playing on a pipe.
Black chalk and a little red chalk on lilac paper, heightened with white; roy., 10⅞ × 15¾ in.

Both purchased August, 1871.

HOARE, Sir Richard Colt, Bart. (b. 1758, d. 1841). Amateur painter; eminent as an antiquarian and well known as the historian of Wiltshire; illustrated some of his own books; succeeded his father in the baronetcy 1787.

1. WATERMILL NEAR CARWEN, NORTH WALES. A stream coming down in two cascades from a rocky hill in the background flows out r. in the foreground, part of the water being diverted to run over the wheel of the mill which stands at the l.; near the wheel, under a birch tree, are two figures; and on a path in the l. foreground a man with a dog, standing by a donkey with panniers.
   Sepia and Indian-ink wash and pen; ant., 27¼ × 21⅝ in.
   Purchased November, 1870.

HOARE, William, R.A., known as 'Hoare of Bath' (b. about 1707, d. 1792). Portrait painter; born in Suffolk; pupil of Grisoni in London and of Fernandi for nine years in Rome; returned to London, then to Bath, and obtained great vogue as a portrait painter, both in oils and in crayons; one of the foundation members of the Royal Academy, 1768.

1. WILLIAM PITT, EARL OF CHATHAM. Three-quarter length, seated towards front and r., at a table on which the l. hand, holding a paper, rests; the face nearly full, turned a little r., eyes full; landscape and church through a window l., bookcase r.
   Black chalk over faint red chalk outline on greenish grey paper, heightened with white; roy., 14¼ × 11⅝ in.

2. THOMAS PELHAM-HOLLES, DUKE OF NEWCASTLE. Three-quarter length seated, facing to front and r., and looking full, wearing robes with George and Garter; r. hand pointing to front, l. hand on knee, plumed hat r.
   Black chalk on warm grey paper, heightened with white; roy., 14⅛ × 11⅝ in.
   The picture, engraved in mezzotint by McArdell, belongs to the Duke of Newcastle.
   Thomas Pelham-Holles, b. 1693, succeeded his father as Lord Pelham, 1712, became first Duke of Newcastle, 1715, held office under Walpole, was for two years Prime Minister, and later held posts under Pitt, Bute, and Rockingham; had great political power, but more through wealth and position than ability; d. 1768.

3. THOMAS PELHAM-HOLLES, DUKE OF NEWCASTLE. Whole length in the same attitude as the preceding; the background larger and showing a round-arched window r.
   Black chalk on brown paper, heightened with white; imp., 20 × 15 in.

4. PHILIP THICKNESSE. Three-quarter length, standing in a park, facing to front and looking full, wearing uniform and sword, hat under r. arm.
   Black chalk on grey paper, heightened with white, roy., 14⅛ × 12 in.
   Philip Thicknesse, b. 1719, d. 1792, after serving in America and Jamaica, became governor of Landguard Fort, Suffolk; author of a number of books, chiefly on travel; best remembered by his friendship and quarrel with Gainsborough.

5. RALPH ALLEN. Three-quarter length, standing facing to front and r., looking full, l. hand on a paper which lies on the table r., beneath a curtain.
   Black chalk, with red chalk on face and hands, on drab paper heightened with white; roy., 14¼ × 11⅛ in.
   Ralph Allen, b. 1694, d. 1764, called the 'man of Bath,' in which city he made a large fortune; celebrated for his friendship with Pitt and Pope, and for his extraordinary munificence. There is an etched profile head of him by Hoare, published 1764, after his death.

6. PORTRAIT OF A LADY. Three-quarter length, standing in a park, facing to front, head turned in three-quarter face and looking l., hat held in r. hand.
   Red chalk and black chalk, on drab paper, heightened with white; roy., 12⅛ × 10¼ in.

7. PORTRAITS OF A FATHER AND HIS SON. A gentleman, three-quarter length, seated r. by a table, on which his r. elbow leans, and looking at his son, a boy who stands l. by the table, holding an open book in his hands, turned r., but with face looking full; on the table a paper, on which the words *in London*, 1759, are alone legible; at the r. a bookcase.
   Black chalk on drab paper, heightened with white; roy., 11⅞ × 14⅛ in.

8. PORTRAIT OF AN ARTIST. Short three-quarter length, standing facing to front and r., head turned l. in three-quarter face and looking l., both hands resting on a book held upright; at the r. a drawing of a female head leaning on a pile of books with a statuette of Minerva above; curtain l.
Black chalk on warm grey paper, heightened with white; roy., 10½ × 10 in.

9. PORTRAIT OF A GENTLEMAN. Three-quarter length, seated on a sofa, facing to front and r., looking full, r. hand on hip, l. hand in waistcoat.
Black chalk on warm grey paper, heightened with white; roy., 14⅝ × 11⅝ in.

10. PORTRAIT OF A PEER. Three-quarter length, standing facing to front and r., face turned a little r., but looking full; r. hand on hip, l. hand on pedestal of a pillar; wearing ermine robes and sword.
Black and red chalk on drab paper, heightened with white; roy., 11⅝ × 9⅞ in.

11. PORTRAIT OF A LADY. Three-quarter length, seated on a chair turned to front and r., and playing a lute, the face in three-quarters looking full; wearing cap and fur trimmed cape.
Black chalk on warm grey paper, heightened with white; roy., 14½ × 11⅝ in.

Nos. 1–11 were purchased April, 1894.

12. MEDALLION PORTRAIT OF SIR ISAAC NEWTON. Head in profile looking l., with bare neck and short hair; at the r. a comet: enclosed in a circle formed by a serpent with its tail in its mouth.
Red chalk; roy., 11⅞ × 10⅛ in.
The artist's etching from this portrait in reverse, dated 1734, is mounted opposite the drawing. Newton died in 1727.

Presented by Colonel Harold Malet, December, 1894.

13. CHRISTIAN FREDERICK ZINCKE. Half length, seated, turned towards r. and painting a miniature inside a sloping frame, with screen attached to it; cap on head, glasses on nose; the face in profile; at the l. a window. Inscribed below *Frederick Zink, Painter in Enamel, drawn by William Hoare, from his Love and Friendship, as well as many obligations to him, in the year* 1752, *Mr. Zink being at that time retired from business, and amusing himself in painting his own Daughter's Picture.*
Black chalk and red chalk; imp., 16½ × 12½ in.

C. F. Zincke, b. in Dresden 1684, came to England 1706, and became very fashionable as a miniature painter, was patronized by the king and court, and produced a great number of portraits; his eyesight failing 1746, he removed from Covent Garden to South Lambeth, where this drawing was doubtless made; died 1767.
Purchased July, 1860.

14. FREDERICK, PRINCE OF WALES. Whole length, standing facing to front in robes of the Garter, with collar and George, r. hand on hip; plumed hat l. on table, two pillars r.
Black chalk on drab paper, heightened with white; imp., 20½ × 14⅝ in.
Frederick Louis, b. 1707, eldest son of George II., was throughout life in prominent antagonism with his father, who thwarted his projects of marriage and kept him in dependence; encouraged the opposition against Walpole; acquired a certain popularity, chiefly through the king's unpopularity; d. 1751.

15. A FAMILY GROUP. Three-quarter lengths of a lady and gentleman standing turned partly towards each other and partly to the front; the lady, who stands l., rests one hand on the shoulder of a little girl, who sits on a balustrade in front of her; behind, a part of a colonnade in a garden.
Black chalk on warm grey paper, heightened with white; imp., 15⅝ × 17½ in.

16. PORTRAITS OF A BOY AND GIRL. A boy seated on a bank in a meadow facing to front, but looking r. and sketching in a book, which his sister, standing beside him l., helps to hold upon his knee.
Black chalk on warm grey paper, heightened with white; imp., 17⅛ × 13⅝ in.

17. PORTRAIT OF A LADY. A middle-aged lady, three-quarter length, standing facing to r. and front, the face in three-quarters turned r., looking full; curtain l., pillar r.
Black chalk on warm grey paper, heightened with white; imp., 14½ × 14⅛ in.

18. A Family Group. A gentleman and his wife standing in a park, turned to front, almost whole length, the lower part of the two figures cut off by a grass slope l., on which sits their child holding a stick; the wife looks towards the husband, who looks full; his r. hand is on her shoulder, his l. hand touches hers.
Black chalk on warm grey paper, heightened with white; imp., 16⅝ × 15½ in.

19. Portrait of a Lady. A middle-aged lady, whole length, standing turned to front and r., eyes looking full; park seen through a door at the back, r.
Black chalk on warm grey paper, heightened with white; imp., 20 × 12⅝ in.

Nos. 14-19 were purchased April, 1894.

HODGES, William, R.A. (b. 1744, d. 1797). Painter; born in London; pupil of Richard Wilson; draughtsman 1772–75 to Cook's second expedition to the South Seas; worked for some years from 1778 in India; published 'Travels in India' 1793, illustrated by himself (in the department); elected A.R.A. 1786, R.A. 1789.

1. Man of the Island of Mallicolo. Bust portrait of a naked savage, holding a bow and arrows in r. hand, with bone ornaments in the nostrils and bone bracelet on wrist.
Red chalk, slightly touched with black chalk; roy., 9 × 7¼ in.
The etching done from this drawing, by J. Caldwall, is mounted with it.

2. View of the Island of Otaheite. View looking to sea, with a curve of the shore l., and islets near, grown with tall cocoa-nut palms and plantains, and with a house on one of them; towards the r. a native two-masted vessel. Inscribed on the back, *A View in the Island of Otaheite from the Land, looking towards the Reef and Sea, and which has much the appearance of the Low Coral Reef Islands. The Plants are Coco Nut Tree and Plantain, which are Indigenous. Drawn from Nature by W. Hodges in Year* 1773.
Indian-ink wash and pen, partially tinted in water colours; imp., 14¼ × 21½ in.

Purchased May, 1890, at the Percy sale. Formerly in the collection of Mr. Alexander Trotter.

HODGKIN ( ). Scene painter; biography unknown.

[1–9.] Sketches of Theatrical Scenery, in water colours or Indian ink. Unmounted.

1. Scene in 'La Perouse': Covent Garden.
8¼ × 11 in.

2. Scene in 'Undine, or the Spirit of the Waters.'
5⅜ × 9⅛ in.

3. Terracina.
5 × 7⅜ in.

4. Frascati.
5 × 7⅜ in.

5. South Sea Island Scene; for pantomime of 'Captain Cook.'
9 × 12⅜ in.

6. The Roman Forum; for 'Coriolanus.'
8⅝ × 11¼ in.

7. An Eastern Temple.
5⅛ × 7 in.

8. River and Park with Classic Buildings.
5 × 12¼ in.

9. Room in a Mansion for a Stock Scene.
8¼ × 11¼ in.

All presented by J. Fillinham, Esq., June, 1857.

HOGARTH, William (b. 1697, d. 1764). Painter and engraver; born in London; apprenticed to a silver plate engraver; designed and engraved illustrations for books from about 1720; afterwards (1727) began to paint portraits and conversation pieces in oils, and studied in the school of Thornhill, whose daughter he married; about 1731 began the first of his famous series of satirical paintings, 'A Harlot's Progress,' followed by the 'Rake's Progress' (1733), the 'Marriage à la Mode' (before 1745), and others, all in turn engraved by or under the superintendence of the artist; painted also some sacred and historical subjects, less successful than his portraits; published a number of satires designed and mostly engraved by himself, one of which, 'The Times' (1762), brought about a quarrel with Wilkes and Churchill; published *The Analysis of Beauty* 1753.

[1–14.] Drawings for a series of engravings called 'Industry and Idleness,' published 30th September, 1747. The prints, which were all, except one, engraved in reverse, are mounted opposite the drawings; they are all very minutely described in the catalogue of Political and Personal Satires in the British Museum, Vol. III., Pt. I., pp. 673–721. Some of these drawings are first thoughts, freely sketched; others represent more developed studies; others, again, the final design made for transfer to the copper.

1. The Fellow 'Prentices at their Looms; Finished Drawing for Plate I. The industrious apprentice working at his loom l., the idle one seated snoring at his r., while the cat plays with his shuttle and the master looks in at the door l., with stick raised and threatening face. Enclosed by a border as in the print, and inscribed below, *The Fellow Prentices at their Loomes. Representing Industry and Idleness*, but without the two quotations from the Proverbs.
   Indian ink; roy., 10⅞ × 14 in.

   In the print the master's face has a different expression; the torn ''Prentice's Guide' on the floor, and the ballad of 'Moll Flanders' above Tom Idle's[1] head do not appear in the drawing, and the inscription on the tankard on his loom is not simply *Spittlefields* but *John . . . Crown a . . . in Spittlefields*, probably the names of an innkeeper and inn, which it was customary to put on such pots.

2. The Industrious Apprentice performing the Duty of a Christian. Finished Drawing for Plate II. The gallery of a church, probably St. Martin's-in-the-Fields; at the l. the good apprentice, leaning over the edge of a pew to look over the prayer-book of his master's daughter, near whom stands her father; a man asleep in the 'Prentices' pew, and a stout woman's face and bust appearing over the top of the one adjoining; at the r. a woman, the pew opener, sitting on a couple of hassocks; the body of the church occupies the background. Border as in the print, but with *The good 'Prentice at church performing the duty of a Christian* in the place of the verse from the Psalms.
   Indian ink; roy., 10¾ × 13¾ in.

3. The Idle 'Prentice at Play in the Churchyard during Divine Service. Sketch for Plate III. The 'Prentice sprawls r. on a tomb-stone gambling for coins with two loafers who lean their elbows on the tomb-stone l.; one, a shoeblack, appears to be laughing at the trick which the 'Prentice is playing on the third, who is between them, and behind whom stands a boy scratching his puzzled head; at the r., behind the 'prentice, stands the beadle with uplifted cane; at the door of the church l. is a group of people; in the foreground skulls and bones round an open grave.
   Pen and ink, with Indian-ink wash; roy., 8½ × 11⅝ in.

4. The same Subject. Finished Drawing for Plate III. The same composition as the preceding, but in this drawing as in the print the expression of the gamblers' faces is changed from that in the first sketch; the shoeblack has now

[1] This is the name finally adopted by Hogarth for the worthless 'prentice, as shown in Plate V. His original intention was to call him Thomas Fowler; the name occurs on two of the drawings here described, Nos. 14 and 16. The other 'prentice was called Goodchild.

a ruffianly and menacing air, and seems to threaten the 'Prentice; the third gambler has a patch over his eye; and the boy behind him grins. Border as in the print, inscribed *The bad 'Prentice at play in the Churchyard with Pick-pockets*, instead of a verse from Proverbs.

Indian ink; roy., $10\frac{3}{4} \times 13\frac{7}{8}$ in.

5. THE INDUSTRIOUS 'PRENTICE A FAVOURITE AND ENTRUSTED' BY HIS MASTER. SKETCH FOR PLATE IV. The 'Prentice standing l. by a desk with a day-book in his hand and interrupted by his master, who lays one hand on his shoulder, and with the other points to the workshop in the background; at the r. a porter arrives carrying rolls of cloth; a dog asleep at the feet of the master, under whom is written *A Quaker*.

Pen and ink, with Indian-ink wash; roy., $8\frac{1}{2} \times 11\frac{1}{2}$ in.

6. THE SAME SUBJECT; A MORE FINISHED DRAWING. Except for some details, this drawing corresponds with the print. The men working at the looms, the two women spinning, and the structure of the workshop are now plain; a cat takes the place of a dog, and the dog now comes with the porter, while the cat arches her back at him; the gloves on the desk are now added. The differences from the print are these. The master is still in Quaker's dress and has fuller features and a more pronounced smile than in the print; the almanack on the desk has a device of mitres and croziers instead of 'Industry and Time.'

Indian ink, with pen outlines; roy., $8\frac{1}{2} \times 11\frac{1}{2}$ in.

7. THE IDLE 'PRENTICE TURNED AWAY AND SENT TO SEA. DRAWING FOR PLATE V. A reach of the Thames, with windmills on the low shore l. (called Cuckold's Point), and vessels coming up stream; in the foreground the 'Prentice and his mother, with two men, in a boat sculled by a third man; one of the men points out to the 'Prentice a man hanging on the gallows on the shore, the other holds up a rope's end (not untwisted into tails as in the print). Without Idle's name on the chest, and without *This Indenture* on the paper he has thrown into the water. The man sculling puffs from his pipe a cloud of smoke, which does not appear in the print. Without the framing border, and inscription.

Indian ink; roy., $8\frac{1}{2} \times 11\frac{1}{2}$ in.

8. THE INDUSTRIOUS 'PRENTICE OUT OF HIS TIME AND MARRIED TO HIS MASTER'S DAUGHTER. STUDY FOR PLATE VI. A street near the Monument, the base of which appears in the r. distance; l. a house, at the window of which the 'Prentice, sipping tea, with his bride behind him, gives money to a bowing drummer, one of a band of drummers who are celebrating the wedding in the street; at the door of the house a footman pours a plateful of broken meat into the apron of a poor woman; in the foreground r. stands a woman half seen with a child beside her; the child carries a doll and appears to be munching a cake, while a dog looks up at her.

Pen and ink over pencil, with Indian ink wash; roy., $8\frac{1}{2} \times 11\frac{1}{2}$ in.

In the print two butchers are introduced among the musicians; a cripple singing a ballad is substituted for the woman and child in the foreground, though the dog remains; and the beggar woman at the door wears a hat, not a cap.

9. THE IDLE 'PRENTICE RETURNED FROM SEA AND IN A GARRET WITH A COMMON PROSTITUTE. SKETCH FOR PLATE VII. A garret of bare walls from which the plaster drops, with rent floor and stained ceiling; at the r. the 'Prentice and the prostitute in a bed broken at the foot, and sloping to the floor; Idle sits up in a shock of terror at the noise of a cat falling with some dislodged brickbats down the chimney in the background; planks set slanting against the barred door indicate his fear of capture; the prostitute, who is the nearer of the two, pays no heed, lost in contemplation of an earring, one of several stolen treasures on the bed.

Pen and ink over pencil, with Indian-ink wash; roy., $8\frac{3}{8} \times 11\frac{5}{8}$ in.

In the print, Idle's face is seen in three-quarters, not looking full, and his r. hand is not raised so high; at the head of the bed is a broken shield, substituted for a sword and a key; the prostitute's shoes, under the bed, are omitted; a jug and dish on the floor (roughly pencilled in the drawing) are put in, and a rat is introduced running from under the bed.

10. THE INDUSTRIOUS 'PRENTICE GROWN RICH AND SHERIFF OF LONDON. SKETCH FOR PLATE VIII. The interior of a City banqueting hall, with citizens and their wives dining at three long tables, disposed round three sides of the hall; one

of the tables projects into the foreground at the l., and shows a busy group of voracious persons; Goodchild, the former 'prentice, and his wife are at the opposite table in chairs of state; at the door r. a hungry group, kept back by a beadle's mace.

Pen and ink, with Indian-ink wash; roy., 8½ × 11½ in.

This study, unlike the others, is in the same direction as the print, from which it differs in the following points:—In the print a negro servant is introduced behind the nearest table; there is only one baloony for musicians (in the drawing there are two); and the beadle is reading the address of a letter to Goodchild, brought by one of the men at the door, and holds his mace upright.

11. THE IDLE 'PRENTICE BETRAYED BY HIS WHORE AND TAKEN IN A NIGHT CELLAR WITH HIS ACCOMPLICE. FIRST SKETCH FOR PLATE IX. A cellar filled with people; in the centre foreground the 'Prentice sits with a man who wears a patch over his eye, dividing the spoils of a robbery; at the r. a huge, ill-favoured woman pours out drink for a youth beside her; two other figures, one standing, one sitting on the floor, are roughly sketched in at the extreme r.; at the l. a woman seated smoking a pipe, and a soldier beside her, both on the near side of a fire, beyond which is a confused group of quarrelling people; in the background r. is a flight of stairs, on which is a freely sketched figure and indications of another above (probably the prostitute giving information to the watch).

Pen and ink, with Indian-ink wash; roy., 10⅝ × 12¾ in.

The sketch differs greatly from the finished design. In the print, which is reversed, the watch descend the stairs l. with lanterns, and are received by the prostitute, who points to Idle; at the r. a man is throwing a murdered man's body down a trap; the soldier smokes with his face to the wall by the chimney, the smoking woman being absent. The group at the r. of the sketch is entirely omitted.

12. THE INDUSTRIOUS 'PRENTICE ALDERMAN OF LONDON, THE IDLE ONE BROUGHT BEFORE HIM AND IMPEACHED BY HIS ACCOMPLICE; FIRST SKETCH FOR PLATE X. Part of a court of justice; the foreground shut off by a barrier at the r., within which l. is the Alderman in magistrate's robes, with a secretary standing behind his chair; he looks with emotion on his old fellow-'prentice, who grasps the barrier, while his accomplice, l., swears against him on a book held by an attendant; at the r. of the prisoner is a group of persons, one holding up the weapons found on Idle, others bending down to speak to a clerk (?) who sits inside the barrier, turning away his head and holding up his wig as if annoyed by their importunity.

Pen and ink, with Indian-ink wash; roy., 8½ × 11½ in.

This study, as will be seen from the drawing next described, differs greatly from the completed design, especially in the conception of the alderman. The figures being so freely sketched, are not easy to identify with certainty; in particular the man seated in the foreground seems to be playing a more important part than the circumstances explain.

13. THE SAME SUBJECT; FINISHED DRAWING. The same composition with considerable changes; the Alderman turns away his head with a gesture of distress from Idle, who clasps his hands and begs for mercy; the secretary sits instead of standing; the clerk at the r. is standing instead of sitting and swears the accomplice, while with hand behind his back he takes a bribe from a woman; at the l. of the prisoner his weeping mother vainly supplicates a stout and important beadle.

Pen and ink, with Indian-ink wash; roy., 8½ × 11½ in.

The drawing agrees entirely with the print, except that the heads in the foreground are there more defined and the beadle's hand is raised in shocked protest.

14. THE IDLE 'PRENTICE EXECUTED AT TYBURN; DRAWING FOR PLATE XI. An open space with houses l., thronged with spectators on stands projecting from the roof; the entire space is occupied by a great crowd, through which, towards the r., the 'Prentice, seated against his own coffin and holding an open prayer book, is being driven to the gallows, a triple structure rising l. above the crowd; the cart is followed by soldiers on horseback and preceded by a coach, from the window of which the Ordinary of Newgate addresses the people. In the l. foreground are two carts, the smaller and nearer containing Idle's mother (?) and a child weeping, the other a group of women drinking; in front of these carts are 'Tiddy Doll,' a seller of cakes, and a man and woman fighting over

an apple barrow; in the centre a ruffian about to throw a live cur at the convict, and a woman crying *The last dying speech and confession of Thomas Fowler*; at the r. a soldier has plunged to the knee in the Tyburn and two boys laugh at him; other minor incidents complete the crowd.

Indian ink; roy, 9⅛ × 15⅝.

The design was finally modified in the engraving by the introduction of a Wesleyan preacher sitting in the cart with the convict, and fervently exhorting him, while the Ordinary in the coach stares about him and says nothing; a wall thronged with people at the top (roughly sketched in pencil on the drawing) is also introduced; the low hills in the distance are made higher; and one of the men on the house roof is made to send off a carrier pigeon. This drawing gives the 'Prentice's name as *Fowler*, afterwards changed to *Idle*.

[15, 16.] Drawings for subjects of the same series, not engraved.

15. The Industrious 'Prentice when a Merchant giving Money to his Parents. A counting-house with a gallery supported by pillars, running round it; at the r. the Merchant sits by a table and hands a bank note to his father who, with his mother, stands beside him; at the l., bales of wool and a servant busy with a weighing machine; in the gallery at the back another servant hoists a bale from below.

Pen and ink sketch, with Indian-ink wash; roy., 9⅛ × 11⅛ in.

16. The Idle 'Prentice Stealing from his Mother. The outside of a cook shop kept by the 'Prentice's mother; he is saying good-bye to her at the door, and while he half kneels for her to kiss him he passes a pot full of victuals behind his back to a confederate; another looks round the corner of the house l.; at the r., beneath the unglazed windows, where meat and dishes are displayed, is an opened hatch disclosing a man working with a hammer just below the level of the street, and in front is a bird in a cage suspended from the window ledge. Over the shop door is a notice *Roast, Boiled* . . . and on the pot stolen by the 'prentice is *Fowler's Cooke Shop*.

Pen and ink sketch, with Indian-ink wash; roy., 8⅝ × 11⅝ in.

Nos. 1–16 were purchased July, 1896. The series was formerly in the Horace Walpole, Gye and Cheney Collections.

17. Study for a Portrait Group or 'Conversation Piece.' A garden terrace, with ten figures in two groups in and near the foreground; at the r. a youthful widow, seated and facing the front, takes snuff from a gentleman standing beside her chair at the extreme r. and looking across to the group at the l.; a young girl with a ball in her hand comes to the widow from the other side and touches her arm; beyond these, and almost in the centre, a lady stands holding a box from which she draws a necklace, turning her head meanwhile to a maid who puts a jewel or ribbon in her hair. At the l. a gentleman facing to the front stands holding a picture or drawing on his knee, while he turns to point out something in it to two friends behind him, one kneeling on a chair, the other standing beyond and between the two; close beside this group, r., is a boy seated on a stool caressing a dog, and looking up at the picture; behind the group, with one hand on the balustrade of the terrace, is a servant girl looking also at the picture with a gesture of lively admiration. In the background, r., a small stone sphinx terminating the downward curve of an archway unseen, and a tree beyond; at the l., a house of classical style, with pilasters, fronting r. on a sheet of water; a hill on the other shore in the distance.

Pen and ink over red chalk, washed with Indian ink and water colours; imp., 12¾ × 17¼ in.

Purchased July, 1885, from the Cheney collection. Formerly in the William Russell collection. Hogarth says that after his marriage he 'commenced painter of small conversation pieces,' choosing this style from a wish to compose pictures on canvas, similar to representations on the stage. He did not long continue the painting of these subjects, though a few somewhat larger portrait groups like the 'Rich and his family,' at the Garrick Club, and the present drawing, date probably from a later period.

18. A Christening; called 'Orator Henley christening a Child.' A font round the further side of which stand the young mother, r., the officiating clergyman with the baby in his arms, and an older woman, l., perhaps the

nurse; between and behind the two last is the clerk, seen in profile, looking l., his mouth open, like the clergyman's, as if both were repeating a prayer; the mother's eyes look to the front, the clergyman's are turned towards her, the woman at the l. is absorbed by the baby; in front a little girl, very slightly sketched in outline (with raw umber), reaches up with one hand to the font.

Oil colours on canvas; roy., 12⅜ × 9¼ in.

Etched by Samuel Ireland under the title 'Orator Henley christening a Child.' A small copy was etched by Jane Ireland for 'Graphic Illustrations of Hogarth.' A whole-length figure of Henley with the baby in his arms, adapted from this study, was etched by G. Cruikshank as frontispiece to Caulfield's 'Remarkable Persons.' For a more elaborate description of this sketch see 'Personal and Political Satires in the British Museum,' Vol. III., No. 2837. For a note on Henley and his career see Vol. I. of this Catalogue, p. 132 (drawing by L. P. Boitard). A satire on Henley, called 'Oratory Chappel,' was published November, 1746, with Hogarth's name, but is not by him. The parson in Hogarth's picture, 'A Midnight Modern Conversation,' has also been identified with the 'Orator' and strongly resembles the parson of the present sketch. But the identification is not certain in either case.

Bequeathed by R. Payne Knight, Esq., 1824. Formerly in the possession of Samuel Ireland.

19. Portrait Study of a Lady. Bust of a lady in youthful middle age turned to front and l., with face in three-quarters looking r. over the l. shoulder; wearing a cap, and low bodice of greenish blue.

Oil sketch on canvas; roy., 3⅞ × 2⅞ in.

Purchased August, 1861.

20. Portrait Study of a Lady. A lady seated in a chair, facing l., with hands crossed on her lap; almost whole length; the head covered by a cap, coming under the chin, the face in three-quarters looking full.

Black and white chalk and stump on grey paper; roy., 14¾ × 9⅞ in.

Purchased October, 1890.

21. Study of a Dead Child's Head. Head of a dead child on a pillow, the chin towards the r.; the face surrounded by a frilled cap.

Chalks on grey paper; roy., 9 × 10⅞ in.

Purchased December, 1895.

22. Portrait of Simon, Lord Lovat. Head and shoulders, in full face, looking a little l. and talking with a smile on his broad lips.

Black and white chalk and stump on drab paper; roy., 10⅛ × 8¼ in.

This seems to be a part of a larger study and was perhaps originally a whole length, like the corresponding portrait etched by Hogarth, which represents Lord Lovat seated and counting over the Highland clans on his fingers. This famous etching, published August 25, 1746, had an immense sale. An oil sketch of the portrait is now in the National Portrait Gallery.

Simon Fraser, 12th Lord Lovat, born about 1667, had an adventurous career, playing a double part almost all his life, intriguing both with the Jacobites and the government; sided against the old Pretender in 1715, but was one of the chief instigators of the young Pretender's rising in 1745, though he did not declare himself openly till after Preston Pans; was captured hiding in an island in Loch Morar, brought to London, tried, and executed on Tower Hill, April 9, 1747. It was at the White Hart Inn, St. Albans, on his way to London, that Hogarth drew his portrait, August 14, 1746. The artist is said to have known him previously and to have painted him before.

Purchased May, 1893.

23. Sheet of Sketches at Lord Lovat's Trial. In the centre at the top two studies of the Lord High Steward (Philip Yorke, Lord Hardwicke) at a table addressing the prisoner with lifted hand; opposite him, in the r. corner, Lovat standing between two warders, one hand thrust in his waistcoat, the other extended in explanatory gesture: below, a little l., a similar study in which Lovat leans forward over the barrier as he speaks, and still lower down r. another similar study, but with three guards holding axes behind the prisoner. At the l. of this last study two heralds holding maces. At the l. upper corner

of the sheet a standing man; lower down a back view of the Judge or counsel, slightly sketched. Inscribed *Sketches of Lord Lovat's Trial by Hogarth.*

Indian ink, with a vermilion wash on the judges' robes; roy., $7\frac{1}{4} \times 11$ in.

Purchased August, 1842.

[24–25.] Portrait sketches of coffee-house frequenters. Samuel Ireland, who once possessed these drawings, published aquatint engravings of them in his 'Graphic Illustrations of Hogarth,' under the title, 'Characters who frequented Button's Coffee-house about 1720,' and identified the characters with Button himself, Addison, Martin Folkes, Arbuthnot, Pope, Garth, and a Count Viviani. These drawings are undoubtedly by Hogarth; but this is all that can be said with certainty about them. The assertions of a man of such unscrupulous credulity as Samuel Ireland must be well sifted. In the first state of his engravings from these sketches he made the date 1730, and this is perhaps about the actual date to which they belong, though it is probably nearer 1740. But while publishing them as drawings of 1730, he boldly claimed to recognise in them portraits of Addison and of Garth, who both died in 1719. The famous circle at Button's broke up on Addison's death, and Pope quarrelled with Addison and his coterie in 1713. Therefore if the persons here represented are those Ireland claimed them to be, Hogarth must have drawn them when he was sixteen at most and still an apprentice to Mr. Gamble, the silver plate engraver. The mature style precludes that possibility, and the later date is confirmed by other considerations. The portrait of Count Viviani which appears in No. 25 (*a*) was, says Ireland, recognised by Horace Walpole, who remembered him well. As Walpole was not born till 1717, and the count is already bent with years in the drawing, if we put back the date into the second decade of the century, we must allow the latter a fabulous old age in order to make the former's acquaintance. Again, the most plausible of Ireland's identifications is that of Martin Folkes, in No. 24 (*b*), doubtless made on the authority of Hogarth's portrait of Folkes, painted in 1742; but in the drawing he looks little younger than in the painting, certainly not a young man of 23. Other points are noted in the comments on the drawings; but on the whole it is plain that Ireland, from a wish to make them interesting from a literary point of view, dubbed the characters as plausibly as he could, on the authority of vague and casual resemblances, and this with a headstrong indifference to dates and probabilities.

24. Two on one mount, roy., viz.:—

(*a*) A Waiter and a hungry Customer. An old man with ragged hair, carrying a bag, and with a dog snuffing at his coat-tails, coming up from the l. to the aproned waiter, who holds a mug in one hand, while he puts out the other for the money, turning his head round r. as if to other customers. The old man clasps his stomach with one hand, and holds out a coin with the other, with an expression of fierce hunger on his face.

Indian ink and sepia; $4\frac{3}{4} \times 5\frac{1}{2}$ in.

Engraved in aquatint by S. Ireland for 'Graphic Illustrations of Hogarth,' Vol. I., p. 25. Described and annotated in 'Political and Personal Satires in the British Museum,' Vol. II., No. 1701. The waiter was said by Ireland to be Daniel Button, who opened a coffee-house in Russell Street, Covent Garden, about 1713. It succeeded to Will's, over the way, as the resort of the wits, chiefly through Addison's patronage. After Addison's death and Steele's retirement it lost its vogue.

(*b*) Examining a Watch. A box in the coffee-house; a lean man sitting r., with one arm over the partition, and holding a knife in the other hand, waiting for his companion to pronounce on a watch which he is examining through an eyeglass; on the table a clay pipe, a bowl, and a watch-glass lying on a paper inscribed *Votes of the Commons.*

Indian ink and sepia; $5 \times 7\frac{3}{8}$ in.

Engraved in aquatint by S. Ireland for his 'Graphic Illustrations,' Vol. I., p. 31. The man examining the watch has a decided resemblance to Martin Folkes, as he appears in Hogarth's portrait of 1742; and if this be Folkes, the drawing cannot date from much earlier than that year. The man at the r. was supposed by Ireland to be Addison; that is most improbable in any case, and if the other be Folkes, impossible. Addison was by nearly twenty years the older of the two, and died in 1719; Folkes, b. 1690, d. 1754, was President of the Royal Society.

25. Two on one mount, roy., viz.:—

(*a*) DRAUGHT PLAYERS INTERRUPTED. Two men playing draughts at opposite sides of a table, one with his back turned, the other looking up to address an old man in a cloak who comes up from the r., deprecating his intrusion with a gesture of the hand; at the l., on the further side of the table, is a slight standing figure holding a paper in his hand and looking in a nervous manner at the new-comer.

Indian ink and sepia; 5 × 7 in.

Engraved by S. Ireland for his 'Graphic Illustrations,' Vol. I., p. 34. The man in the cloak is, according to Horace Walpole, as quoted by Ireland, a certain Count Viviani. Ireland called the draught-player Dr. Arbuthnot, the famous physician and wit (b. 1667, d. 1735). As no portrait of him is known, the conjecture was a safe one. The figure standing at the table has, says Ireland, 'much the countenance of Pope'; he appears again in the next drawing. The facial likeness to Pope is considerable, but the stature appears too tall and erect, and there is nothing to suggest Pope's position as the chief of English letters. He seems rather to be on the fringe of a coterie; and after his success was assured, Pope was not a frequenter of coffee-houses.

(*b*) A GAME OF DRAUGHTS ENDED. Two players facing each other across a table, one with his back turned, as in the preceding drawing, and probably the same person, but now wearing his hat; opposite him is the spare little man who appears at the l. in No. 25 (*a*); he seems to be starting up irritated at having lost the game, while a young man in a tie-wig r. takes him by the shoulder and smilingly expostulates with him; at the l. a round-faced man in a periwig looks on, holding his cane upright on the table.

Indian ink and sepia; 5 × 7⅞ in.

Engraved by S. Ireland for his 'Graphic Illustrations,' Vol. I., p. 38, where one of the players is assumed to be Pope—'the peevishness and anxiety in the lineaments of the face leave no doubt of the identity'—while the man with the cane is claimed to be Dr. Garth, the poet of *The Dispensary* (b. 1672, d. 1719). Garth was a zealous Whig, and therefore little likely, as Ireland himself admits, to frequent the Tory haunt of Button's; moreover, the drawing must have been made after his death.

Nos. 24 and 25 were purchased at the George Smith sale, April, 1861; formerly in the collection of Samuel Ireland, who bought them from the executors of a Mr. Brent, a friend of Hogarth's.

26. Two on one mount, roy., viz.:—

(*a*) DESIGN FOR SHOP-BILL OF BARKER'S COFFEE HOUSE. A shield surrounded by an ornamented frame, with scallop shell at the foot, and inscribed *Barker's Coffee house.*

Pen and ink sketch; 8⅞ × 3⅛ in.

(*b*) DESIGN FOR AN ILLUSTRATION TO A NOVEL. A man standing under a tree r., leaning with one hand on a stick, and holding in the other a sword, with which he appears to have just disarmed a man facing him l. with one hand on his breast; in the distance two other men are engaged in animated dispute. Inscribed below with illustrative text, cut off at both ends, so as to be somewhat fragmentary in sense.

Pen and ink, with Indian-ink wash; 7¼ × 3⅞ in.

27. SHEET OF STUDIES. Studies of a right leg standing on tip-toe, a left arm hanging straight, and a right leg seen from behind in a kneeling position; below, bust of a pagan god with two small horns growing on the top of the head; all probably studies for illustrations to the 'Analysis of Beauty,' but not used.

Pen and ink; roy., 13⅛ × 8⅛ in.

28. Four on one mount, roy., viz.:—

(*a*) STUDY FOR AN ILLUSTRATION TO THE 'ANALYSIS OF BEAUTY.' A fat man's face crying out and wearing a child's cap and placed over a child's figure, seated in a chair; round him four cherubs, described by Hogarth as 'An infant's head of about two years old, with a pair of duck's wings

placed under its chin, supposed always to be flying about and singing psalms;' one of these has a man's face, bewigged and grimacing.

Pen and ink; 5¼ × 4⅞ in.

The child's figure was engraved by the artist, Plate I., fig. 17, of the 'Analysis of Beauty;' only one of the cherubs' heads was engraved, fig. 22. Both were to show the absurdity of unnatural combinations.

(*b*) STUDY FOR AN ILLUSTRATION TO THE 'ANALYSIS OF BEAUTY.' A decoration adapted from the bones of the hip.

Pen and ink; 2¼ × 1⅝ in.

(*c*) STUDY FOR AN ILLUSTRATION TO THE 'ANALYSIS OF BEAUTY.' Decoration, adapted more freely than the last study, from the bones of the hip.

Pen and ink; 2 × 2⅜ in.

Engraved by the artist for the 'Analysis of Beauty,' Pl. II., fig. 61.

(*d*) STUDY FOR AN ILLUSTRATION TO THE 'ANALYSIS OF BEAUTY.' Bones of the hip, 'ossa innominata'; with dotted line showing the curve of their form.

Pen and ink; 9⅛ × 1¾ in.

Engraved by the artist for the 'Analysis of Beauty,' Pl. II., fig. 60.

Nos. 26–28 were purchased April, 1858.

29. DESIGN FOR FRONTISPIECE TO KIRBY'S PERSPECTIVE OF ARCHITECTURE. A landscape, in the foreground of which sits a Cupid with Palladio's book on Architecture on his knees, turning r. to the sun, which rises over a distant mountain and shoots a ray of light to a scroll on the ground l., half covered with perspective designs; above this leans obliquely on a stone an extraordinary object, something like the Roman fasces, encircled near the top with the Prince of Wales's coronet, and branching above into a sort of capital, ornamented with the Star of St. George, so that the whole resembles the upper part of a fluted column; beyond is a lake with a town and rocky mountains l., and a circular temple r.

Red chalk; roy., 8⅞ × 15⅛ in.

Engraved by W. Woollett, with slight modifications, as frontispiece to Joshua Kirby's 'Perspective of Architecture,' 1761. The full meaning of the design is unknown; it is explained by Thomas Malton in his 'Treatise on Perspective,' and by Samuel Ireland, who gives an engraving of this drawing, made by himself, in his 'Graphic Illustrations,' Vol. II., p. 141.

Purchased July, 1860. Formerly in Samuel Ireland's collection.

30. THE SLEEPING HOUSEWIFE. The interior of a room, facing a fireplace, over which hangs a picture of a man drinking, with pistols hung on each side and guns above; at the l. of the fireplace a woman sitting in a chair, with head dropped on her shoulder, fast asleep; her book has fallen to the floor and a kitten plays with it; a cat sits on a table l., beneath a large looking-glass hung between two windows; on the other side of the fireplace a chair under a clock; at the l. a door in the side wall of the room, with stag's head above it. Signed and dated *W. Hogarth*, 1754.

Indian ink with pen outlines; roy., 8⅞ × 11½ in.

Bequeathed by the Rev. C. M. Cracherode, 1799. The drawing belonged at one time to a Mr. Eyre, who wrote on the back of it: *N.B. recd. This of T. Forrest, Esqr., in exchange for one of P. Sandby, cost* £9 9*s.*; *it was given to him by Mr. Hogarth with another small Scotch of a Man reading.*

31. HOGARTH'S TOUR. A sketch-book of nineteen leaves, containing six drawings and a tail-piece, illustrating an account in MS. entitled, *An Account | of what seem'd most Remarkable in the Five Days' peregrination | of the Five Following persons, viz., Messieurs | Tothall, Scott, Hogarth, Thornhill, and Forrest. | Begun on Saturday May the 27th* 1732 *| and Finish'd | on the* 31*st of the same month | Abi tu et fac Similiter—Inscripton* [sic] *on Dulwich Colledge porch.*

Besides the seven drawings by Hogarth, the volume includes two drawings by Scott, who also drew the landscape of another drawing, and a map by Thornhill. The 'Tour' remained in manuscript till 1782, when it was published with aquatint facsimiles of the drawings by Richard Livesay. (A metrical version of Forrest's prose, by Canon Gostling, had appeared in 1781.) This was included in Nichols' and Stevens' 'Genuine Works,' 1817, Vol. III. See Austin Dobson's 'William Hogarth,' 1891, pp. 33–37.

(1) FRONTISPIECE: 'MR. SOMEBODY.' A headless and legless figure in a parti-coloured coat, half drab, half blue, holding a stick in one hand and a mast and sail in the other; emblematical of the journey, 'A short tour by land and water, backwards and forwards, without head or tail'; Rochester Keep in the l. background; part of a fallen column under the sail r. Signed *W. H.*

Pen and ink and water-colour wash; 7⅞ × 11⅞ in.

[VIEW OF THE MEDWAY FROM ROCHESTER. By Samuel Scott: described under Scott.]

(2) UPNOR CASTLE. The shore of the Medway, with boats and a man-of-war partly showing on the river r.; at the l. the castle; in the foreground Scott seated sketching, and the travellers standing, each distinguished (here as in the other drawings) by letters, to which the corresponding names are appended below. On the scroll in the sky *The Castle of Upnor*.

Pen and ink and water-colour wash; 8¼ × 12⅝ in.

(3) BREAKFASTING AT STOKE. Interior of a room at the Nag's Head inn; a shock-headed fisherman in shirt and boots, shaving Thornhill; at the r. Forrest breakfasting on a bowl of milk, and Scott finishing a drawing at the same table; at the l. Hogarth seated sketching the scene; behind, Tothall shaving at a glass hung near the window.

Pen and ink and Indian ink, and a little vermilion wash; 8⅛ × 12⅝ in.

(4) EMBARKING FROM THE ISLE OF GRAIN; BY SCOTT AND HOGARTH. The Medway, looking towards Sheerness, with men-of-war and other shipping; in the foreground, l., the travellers embarking in a boat, in which Tothall sits holding the tiller, and Thornhill lends a hand to Hogarth, who is crawling along two oars laid from the boat to the shore; behind him, on the land, Forrest is pushing Scott forward. The figures only are by Hogarth.

Pen and ink and slight water-colour wash; 8 × 12⅛ in.

(5) THE TOWN OF QUEENBOROUGH. View looking up the main street to the clock-house; at the r. Hogarth and Forrest talking with a group of sailors who had been stranded without food or money.

Pen and ink and Indian-ink wash; 8 × 12⅛ in.

[TOMB OF A SPANISH AMBASSADOR AT MINSTER. By S. Scott.]

(6) TOMB OF LORD SHORLAND IN MINSTER CHURCH. The canopied monument of a Crusader, with his effigy on a slab; the feet at the l., resting on a horse's skull. The skull is explained by the local legend of Lord Shorland, told in the 'Ingoldsby Legends' as the 'Legend of Sheppey,' and by Forrest in the MS. text. Forrest's version is printed in Dobson's 'Hogarth,' pp. 34–35.

Pen and ink and Indian-ink wash; 7⅞ × 12⅛ in.

(7) TAILPIECE: 'MR. NOBODY.' A trophy, consisting of a man's laughing face in hat and wig, and two legs attached, from which hang a wine bottle and a glass; two oars crossed behind the head and legs, and a knife, fork, spoon and pipe hanging by a ribbon. Signed *W. H.* Not mounted like the other drawings, but drawn on the page.

Pen and ink and water-colour wash.

Purchased March, 1847. Formerly in the possession of Ebenezer Forrest, and of Peter Coxe.

Attributed to Hogarth.

Six on one mount, roy., viz.:—

(*a*) HEAD OF A SINGER, IN THE 'REHEARSAL OF THE ORATORIO OF JUDITH.' Head of a spectacled man in a full wig; in the print he occupies the centre of the composition, just under the conductor.

Pen and ink; 2⅛ × 2 in.

(*b*) TWO HEADS OF SINGERS IN THE SAME DESIGN. In profile turned r.; they appear in the lower r. of the print.

Pen and ink; 2⅜ × 1⅞ in.

(*c*) TWO HEADS OF SINGERS IN THE SAME DESIGN. One looks over the other's shoulder; he wears a bag wig, and has been conjectured to be a foreign *Castrato*; in the print they are just under the conductor at the l.
Pen and ink; 2⅝ × 2⅜ in.

(*d*) HEAD OF A SINGER IN THE SAME DESIGN. In profile turned l.; in the print he looks over the same score as the man in spectacles, No. 26 (*a*).
Pen and ink; 2¼ × 1⅜ in.

(*e*) HEAD OF A SINGER IN THE SAME DESIGN. In profile turned r., with glass held up to one eye; in the print he is at the r. of the middle row of singers.
Pen and ink; 2 × 1⅜ in.

(*f*) HEAD OF A SINGER IN THE SAME DESIGN. In vanishing profile looking l., wearing a bag-wig; at the l. of the middle row in the print.
Pen and ink; 1⅞ × 1⅝ in.

Nine on one mount, roy., viz.:—

(*a*) HEAD OF A BOY. The head of the boy in the design called 'Evening,' crying because his sister threatens to take away his gingerbread king.
Pen and ink; 1⅝ × 1⅝ in.

(*b*) HEAD OF A YOUNG WOMAN. One of the mourners in the last scene of 'The Harlot's Progress' (Plate VI.); in profile looking l., with a hood over her head.
Pen and ink; 2¼ × 1⅝ in.

(*c*) HEAD OF A BOY, in a modish bag-wig; resembling the boy at the r. of the design called 'Noon'; in the print his eyes are on the ground.
Pen and ink; 1¼ × 1⅝ in.

(*d*) HEAD OF A DRUNKEN MAN. The head of a drunken freemason in the design called 'Night.'
Pen and ink; 1⅞ × 1⅞ in.

(*e*) FRENCH WOMEN KISSING. Heads of two old women wearing hoods and kissing. They appear in 'Noon,' in the background at the r.
Pen and ink; 1⅝ × 2⅜ in.

(*f*) HEAD OF A WOMAN. A woman's face with a kerchief round it, frowning, with mouth open as if exclaiming. Inscribed *Harlot's Progress*. No head precisely resembling this appears in that series, but it is not unlike the drunken mourner of Plate VI.
Pen and ink; 2¼ × 1⅝ in.

(*g*) HEAD OF A GIRL. Head of a buxom girl looking r., in three-quarter face, wearing a hood.
Pen and ink; 1⅝ × 1⅜ in.

(*h*) HEAD OF A MAN CRYING OUT. A man in a hat and wig bawling out. Inscribed *Frenchman—Noon*; but this head does not occur in the plate of that name.
Pen and ink; 1⅜ × 1⅜ in.

(*i*) HEAD OF A WOMAN. Head of the servant of the Harlot in the funeral scene of the 'Harlot's Progress.'
Pen and ink; 1⅞ × 1⅜ in.

The last two numbers were purchased October, 1887. Formerly in the Esdaile collection. In spite of the high authority of Esdaile as a collector, it seems more probable that these and similar studies are copies from Hogarth than genuine works of his hand.

STUDY OF A GENTLEMAN SEATED. A gentleman seated on a chair turned to r. and front, the head in profile looking r., l. hand raised and extended, r. hand on a table l.
Red, black and white chalk on blue paper; roy., 15⅝ × 12¼ in.

Presented by J. E. Taylor, Esq., February, 1894.
This drawing has been attributed to Hogarth, but belongs rather to the Gravelot and Grignion school, and should be compared with the similar studies catalogued above, p. 240 (Gravelot, Nos. 2 and 3) and p. 252 (Grignion, No. 1).

PAUL BEFORE FELIX BURLESQUED. A slight and childishly rude sketch of the well-known design made by Hogarth in burlesque of his own picture, as a satire on Rembrandt and his school. Inscribed on the back in a contemporary hand, probably by that of its former owner, George Jackson-Duckett (b. 1725, d. 1822), *Paul before Felix, after the Dutch manner. By Hogarth. Hastily sketched in pencil.*

Pencil; roy., 12⅝ × 15¼ in.

Purchased March, 1884.

Traditionally supposed to be a rapid sketch, intentionally and satirically childish, by Hogarth, but much more probably copied or roughly traced from the print published in 1751.

After Hogarth.

Three on one mount, roy., viz.:—

(*a*) THREE HEADS FROM THE 'MARCH TO FINCHLEY.' The drummer and his crying wife, and the boy playing the fife; all in the l. foreground of the picture.
Red chalk on oiled paper; 5⅜ × 4¾ in.

(*b*) TWO HEADS FROM THE 'MARCH TO FINCHLEY.' The Guardsman and his tearful sweetheart in the centre of the picture.
Red chalk on oiled paper; 5⅜ × 3⅞ in.

(*c*) TWO HEADS FROM THE 'MARCH TO FINCHLEY.' The gin-woman and the boy shoeblack, in the r. foreground.
Red chalk on oiled paper; 5⅜ × 4¼ in.

Two on one mount, roy., viz.:—

(*a*) FOUR HEADS FROM THE 'MARCH TO FINCHLEY.' The soldier giving water to the comrade who wants gin, and the comrade; the soldier pouring milk surreptitiously into his hat, the pastrycook laughing at the incident, and the soldier stealing a tart from the pastrycook; all near the foreground towards the r.
Red chalk on oiled paper; 5⅝ × 4⅜ in.

(*b*) EIGHT HEADS FROM THE 'MARCH TO FINCHLEY.' The soldier kissing the milkmaid; the infuriated sweetheart of the Guardsman; the soldier with a pike; the two Jacobite intriguers; the baby on a woman's back, and the man reading the notice on a wall; all near the foreground at the l.
Red chalk on oiled paper; 6 × 5¼ in.

The last two were presented by J. E. Taylor, Esq., February, 1894. They are tracings from Hogarth's picture of 1750, now in the Foundling Hospital, and are in all probability by Luke Sullivan, who engraved it.

The well-known drawing 'Heidegger in a Rage,' engraved as Hogarth's in Vol. III. of John Ireland's 'Hogarth Illustrated,' 1797, will be found described under Philip Mercier, to whom it was originally, and doubtless quite correctly, attributed.

HOLBEIN, Hans (b. 1497, d. 1543). Painter, decorator, and designer for jewellery and for wood engraving; born at Augsburg, and pupil there of Hans Holbein the Elder; from about 1515 to 1526 worked at Basle (with the exception of two years at Lucerne), painting portraits and wall decorations and some important religious pictures, making designs for painted windows, and for woodcuts in books; worked in England 1526–1528; in Basle again 1528–1532, and from that time till his death again in England, where he drew the great series of portraits of the English nobility, now at Windsor, and painted portraits both of Court personages and of London merchants, though far more portraits have been ascribed to him than are from his hand; designed 1523–1526 the famous woodcut

illustrations to the Old Testament, and the still more famous Dance of Death; fixed a tradition of portrait painting in England which prevailed nearly till the advent of Vandyck.

[1–7.] Scenes from the Passion; probably designs for glass paintings. In the museum at Basle is a series of exactly similar but reversed designs, with three other subjects added which are here missing, viz., The Flagellation, Christ Crowned with Thorns, and Christ Nailed to the Cross, making ten in all. The drawings here catalogued are not the direct work of the artist's hand, but offsets taken from such drawings by means of damped paper. That this was a practice with Holbein is proved by an examination of certain designs for ornaments, *e.g.*, No. 10¼ in the sketch book of ornaments at Basle, where only the left side of a goblet has been actually drawn, the right side has been produced in reverse by the process just described. We may therefore assume that the present 'Passion' series was made by Holbein himself from the Basle set; and the assumption is confirmed by the fact that the designs have been strengthened in parts by retouches with a fine brush and Indian ink; and these retouches show, beyond a doubt, the master's hand.[1] They have thus in great measure the character of original drawings, and are not inferior in effect to those at Basle; though the appearance is different and much lighter, the Indian ink shading having printed off but palely and being little strengthened afterwards. In one case, No. 5, additional retouches have been made in sepia by a later and weak hand. The designs date from the later part of Holbein's first residence at Basle, *i.e.*, 1521–1525.

1. Christ before Caiaphas. Caiaphas sits l. on a richly decorated throne, beside which in the foreground stands a Jew in a hooded cap. Christ stands before him between two soldiers, the nearer of whom, at the r., raises his l. hand to strike him; behind is a crowd, filling the hall in the l. background, while between pillars of Renaissance architecture at the r. the archway is thronged with the soldiers' spears.
   Indian-ink wash with brush outline; roy., 15⅝ × 11¾ in.
   The design has been cut at the bottom; in the Basle drawing, the ornaments at the two lower corners are complete. This occurs throughout the set.

2. Christ Buffeted. Christ sits in the centre, under a vaulted roof supported by decorated pillars, a lamp hanging above his head; with eyes bandaged and hands bound, he is being buffeted by a man who stands r., and who clutches his head by the hair; another man is behind; a third at the l. plies a scourge of rope; a fourth in the l. foreground kneels and looks up into Christ's face, offering him a palm branch; in the space between the pillars at the r. stands a Pharisee in long robes with fringed cap, looking on.
   Indian-ink wash with brush outline; roy., 15⅝ × 11⅝ in.

3. 'Ecce Homo.' The scene is framed by a heavily ornamented Renaissance archway, opening on a court filled with figures, two Jews and a soldier occupying the foreground; at the l., Pilate leads forth Christ, crowned with thorns, from a doorway, in the shadow of which stands a bearded man; at the back of the court is a building with gables and a balcony, on which are spectators.
   Indian-ink wash with brush outline; roy., 15½ × 11⅝ in.

4. Pilate washing his Hands. Pilate sits enthroned under a canopy, washing his hands in a basin, into which an attendant at the r. pours water; he sits facing r., but turns his head l. to address the crowd, as Christ is led off l. between two soldiers; other soldiers and Jews are seen in the background, and the foreground is framed by a decorated arch, with Cupids holding a wreath above.
   Indian-ink wash with brush outline; roy., 16 × 11⅝ in.

[1] It is to be observed also that the Basle drawings have been similarly retouched where the damping-off has weakened the lines too much, *e.g.* in the figure of Pilate washing his hands.

5. Christ carrying the Cross. Christ, stooping, carries his cross towards the l., urged on by two soldiers, one of whom, in the foreground, raises his hand to strike, while the other from behind strikes him with his knee; preceding Christ at the l., an executioner drives on the two malefactors, one of whom turns round to jeer; the background is filled with a crowd carrying spears, axes, and a ladder; at the l. the wall of a fortress, at the r. a street. The whole is enclosed, as before, with pillars, between which hangs a wreath with a medallion portrait.

Indian-ink wash with brush outlines (retouched in sepia and body colour by a later hand); roy., 14⅝ × 11 in.

This design has been greatly marred through the blundering retouches, by which the position of the l. arm of Christ has been completely altered and impossibly distorted; it has also been cut down on all sides, especially at the bottom, where the soldier's foot has been cut through.

6. Christ Stripped. Christ kneels on his cross between two executioners, who tear his garments from him; a third, in the r. foreground, bores a hole in the arm of the cross; behind, a man with his back turned lifts an adze, while a group of soldiers are gathered round one of the malefactors; at the l. appears the head of a man with a pitying expression (Joseph of Arimathea), and behind him Pilate looks frowning over his shoulder upon the scene. Two pillars on each side, and above, two Cupids, holding a medallion portrait of a Roman Emperor.

Indian-ink wash with brush outlines; roy., 15⅝ × 11⅞ in.

7. The Crucifixion. The cross of Christ stands in the centre foreground; beside it stand the Virgin and St. John, on whom Christ looks down; three Roman soldiers stand l. with others behind, round the cross of the impenitent thief; the cross of the good thief is seen from behind, partly intercepted by one of the two pillars which frame the scene; on a ladder set against the back of the cross of Christ stands a man speaking to one in the crowd below, who raises the sponge of vinegar on a reed.

Indian-ink wash with brush outlines; roy., 15⅞ × 11⅝ in.

Nos. 1-7 were purchased September, 1846. Formerly in the Lawrence collection.

[8–15.] Portraits and figure studies.

8. A Mother and Children in Church. A seat in a church, on which, facing l., sits a mother with downcast eyes, holding a baby in her arms, while a little girl at her knee touches her wrist and looks up into her face; a young boy, in a flat feathered cap, stands l., and seems to be speaking to his mother; another boy, still younger, also in a feathered cap, sits r., with an unhappy face. Inscribed on the margin below, in a later hand, *exaltate Cedrus. H. Holbein* (apparently a reminiscence of Ecclesiasticus xxiv. 17, 'Quasi cedrus exaltata sum in Libano').

Indian-ink wash with brush outline; roy., 5¼ × 6⅝ in.

An admirable example of Holbein's earlier Basle period. The woman has a look of Holbein's wife, as seen in the Basle portrait of 1528, and might conceivably represent her at a somewhat earlier age. Elizabeth Schmidt was a widow when Holbein married her. She had certainly one child by her former husband, and may have had others, though there is no record of them.

Purchased May, 1852. Formerly in the Cosway and Utterson collection.

9. Portrait of John Fisher, Bishop of Rochester. Head and shoulders in three-quarter face, turned l., and looking l.

Indian ink over red chalk on pink prepared paper (cut at corners); roy., 13 × 10 in.

This is a duplicate of the portrait of Fisher in the great series at Windsor, though in this example the features and expression are less emaciated and austere. Another similar drawing was in Dr. Percy's collection. Both this and the following drawing are in Holbein's manner, but whether actually by his hand is not certain.

John Fisher (b. about 1459) was Chancellor of Cambridge University, where he promoted the study of Greek, and quickened the whole academic life; made Bishop of Rochester 1504, through the favour of Henry VIII., whose fatal

resentment he afterwards roused by his conscientious opposition to the doctrine of royal supremacy and the royal divorce; imprisoned 1534, and beheaded a fortnight before More, 1535; his fate was a shock to all Europe.

Bequeathed by the Rev. C. M. Cracherode, 1799. Formerly in the Richardson collection.

10. Portrait of Katharine, 4th Wife of Charles Brandon, Duke of Suffolk. Head and bust in three-quarter face turned l., and looking l.; wearing peaked head-dress, with lappets falling on the shoulders.

Black chalk, with touches of red and yellow chalk, strengthened with brush and Indian ink on pink prepared paper; roy., 11⅛ × 8¼ in.

Like No. 8., this drawing is a duplicate of one of the Windsor portraits. Katharine, daughter of the widowed Lady Willoughby, was married, September, 1533, to Charles Brandon, Duke of Suffolk, Henry VIII.'s favourite; his latest wife, Queen of France and Henry's sister, had died in the previous June.

Purchased with the Malcolm collection, September, 1895. Formerly in the Robinson collection. The drawing is also marked with the small star, often supposed to be the collector's mark of Charles I. or of the Earl of Arundel, but more probably that of one of the brothers Lanière.

11. Studies for the Portrait of a Lady. Two whole-length studies; at the l., the lady stands in a three-quarter pose, turned l., with eyes looking down towards the r., her hands in front of her, holding a rosary; she wears the English peaked head-dress, with long black lappets. The other study, r., is a side and back view of the same figure, the l. hand raised and pointing. Signed twice over *H. H.* and *H. H. B.*, but the signature is false.

Indian ink and brush outline, partly washed with Indian ink and with red, on drab paper; roy., 6⅛ × 4⅜ in.

Apparently a study from one of the ladies of the English Court.

Purchased with the Malcolm collection, September, 1895. Formerly in the Lawrence collection.

12. Costume Study, probably for a Procession. A bearded man in the prime of life walking towards the l. and front, his face quite in profile, looking l.; he is dressed in blue cap and blue cloak over a white coat, girt with a belt, into which his hands are thrust; high red boots of soft leather, and slippers with soles of wood. Signed in a later hand *H. Holbein.*

Indian ink and brush or pen outlines, with water-colour wash; roy., 9⅛ × 6⅜ in.

This drawing seems to have been done as a study for some frieze or wall decoration. It used to belong to Horace Walpole, and hung in the Holbein room of his house at Strawberry Hill.

Purchased May, 1890, at the William Mitchell sale. Formerly in the Richardson, Horace Walpole, and Bale collections.

13. A Wild Man of the Woods; Design for Glass Painting. A naked bearded man, his head and his loins girt with forest leaves, holding an uprooted sapling in his hands, and with feet planted apart, looking defiantly to the r.; he stands on a stone ledge forming the sill of a window, decorated with pilasters and garlands in the Renaissance style and opening on a hollow among mountains thronged with pines.

Brush and Indian ink outlines, with Indian ink and slight colour wash; roy., 12⅜ × 8½ in.

Purchased with the Malcolm collection, September, 1895.

14. Miners at Work. A round composition. A mountain side, on the face of which the miners are working; the foreground is a rocky platform, to which one of the men, with a lantern fixed in his cap, is just mounting by a ladder; on the platform two men are driving in wedges with pliant-handled hammers, round a rock which they wish to detach (the method used before blasting was introduced), while two others above pierce holes for the wedges with small hammers. Behind these is a tall fissure, to which a miner ascends by a ladder, and from a second opening at the r. another pushes a truck of ore along a wooden bridge leading out of the composition; below him, at the r. of the first

group, is a man raking up ore on a tray. Two wooden huts are seen high up l., and another at some distance r.

Indian ink with pen and bistre outlines; circle; roy., 8⅞ diam.

Reproduced in the 'Jahrbuch der Kgl. Preussischen Kunstsammlungen,' 1894, p. 208, with an article by E. His, who maintains that the drawing must have been in Basle in the sixteenth century, when it was utilised by an artist for illustrations to a MS. book on mining by Andreas Ryff, and conjectures that it was made in the Alps, perhaps during a journey from Lucerne across the St. Gothard pass.

Purchased October, 1872.

15. MUSICIANS ON A BALCONY. A balcony on which are five musicians; one, wearing a cap, blows a trumpet over the balustrade; his neighbour at the extreme l. also wears a cap, and plays a horn, as do the other three, who are bareheaded; the last on the r. has his back turned.

Indian-ink wash, with brush outlines; roy., 5⅛ × 7⅛ in.

This study is entirely in Holbein's manner, though certain weaknesses of drawing prompt a doubt, and some critics would assign it to a scholar.

Purchased May, 1852. Formerly in the Cosway and Utterson collections.

[16–39.] Designs for architecture, furniture, and ornaments.

16. DESIGN FOR A CHIMNEY-PIECE, PROBABLY FOR HENRY VIII.'S PALACE AT BRIDEWELL. A magnificent decorated chimney-piece, in two stages, one above the other, each flanked by a pair of pillars with entablatures above them. The upper part is divided into six panels, richly decorated; the upper three contain the royal arms of England with the motto 'DEV ET MON DROIT' in the centre; H and a fleur-de-lys, l.; HR and a portcullis (one of Henry's badges) r. The lower panels have a relief of a cavalry combat in the centre; medallions of Charity l., and Justice r. In the centre of the entablature between the two stages of the chimney-piece is the letter H; and the space under this, above the fireplace, where logs are burning, is decorated as a lunette with spandrils; the lunette contains a relief of a battle, with a wreathed medallion in the centre, representing Esther and Ahasuerus; the spandrils have l. the head of a warrior, r. the head of a lady, on medallions. The bases of the lower pillars on each side have blank tablets with scroll work.

Pen and ink, with Indian-ink wash and colour in parts; atl., 21½ × 16¾ in.

Reproduced in E. His' 'Dessins d'Ornaments de Hans Holbein,' Paris, 1886, Pl. XLVIII., XLIX., L.

The presence of the royal arms, monograms, and badges proves that this superb chimney-piece was designed for some building occupied or planned by Henry VIII. Peacham in his notes on Holbein, in the 'Compleat Gentleman,' mentions having seen 'of his own draught with a penne a most curious chimney-piece K. Henry had bespoke for his new built pallace at Bridewell'; and there can be little doubt that, as Walpole conjectured, this is the drawing in question.

Purchased July, 1854. Formerly in the Richardson and Horace Walpole collections.

17. DESIGN FOR A CLOCK. An hour-glass with a terminal figure of a Satyr in the centre, enclosed in a case, of which the doors stand open, and which rests on a pedestal with legs, ornamented at the corners with terminal figures of Satyrs and having a circular space left blank in the centre. On the decorated top of the case stand two naked boys, each pointing to a sundial of metal curved outwards in an arc, for which their fingers serve as gnomon.[1] On their heads rests a mechanical clock with dial, surmounted by a crown. At the l. is a compass, probably intended to fit inside the clock-case, above the hour-glass. Inscribed in the lower l. corner in Sir Anthony Denny's handwriting, *Strena facta pro anthony deny camerario regio quod in initio novi anni* 1544 *regi dedit*, *i.e.*, New Year's gift made for Anthony Denny, Chamberlain to the King, and

[1] This seems to be the method of marking the hours intended, though the usual plan was to indicate them by the shadow thrown from one of the edges of the metal arc.

given by him to the King at the beginning of the New Year 1544 (the year after Holbein's death). On one of the doors of the clock-case is, *Conjunctio sive nocilunium pro* 20 *annis*; at the r. of the design *compassu* . . . , and a word illegible; lower down *oppô* [oppositio].

Indian-ink wash and pen; roy., $16\frac{1}{8} \times 8\frac{1}{2}$ in.

Reproduced by His, Plate XLVII.

Anthony Denny, who commissioned this clock, the favourite of Henry VIII., was knighted by the king on 30 September of this same year, 1544.

Purchased July, 1850. Formerly in the Mariette and Horace Walpole collections.

18. DESIGN FOR THE 'JANE SEYMOUR' GOLD CUP. An elaborately ornamented cup, with a cover. The body of the cup is set with four medallions in high relief; a female head and bust on the side facing the spectator, two heads partly seen r. and l., the fourth not seen. Round the cup, beneath these, are the initials of Henry VIII. and Jane Seymour, alternating with precious stones set as roses and carnations; a border repeated round the foot of the cup. The stem is decorated with two pendant pearls at the top, and two more lower down, and has round it the motto of Jane Seymour, BOVND TO OBEY [AND SERVE]. The cover is also engraved with the motto, and has the rose and carnation border of jewels round the rim; above, two grotesque figures blowing pipes and surmounted by two Cupids holding a crown upon a shield; two pearls hang just below the Cupids. (The drawing has been cut close to the outline of the cup, but has since been laid in paper, the measurements of which are given.)

Pen and ink; roy., $17\frac{3}{4} \times 9\frac{1}{8}$ in.

A more finished design for the cup, washed with Indian ink, and with a modification in the curves of the pipes blown by grotesque figures on the cover, (a modification suggested in the present drawing) is in the University Galleries at Oxford (formerly in the Bodleian Library). The cup itself was executed for Henry VIII., about 1536–7. It was still in the Royal collection at the accession of Charles I. in 1625; and in a document of that year is thus described: 'Item a faire standing Cupp of Goulde, garnished about the Cover with eleaven Dyamonds, and two poynted Dyamonds about the Cupp, seaventeene Table Dyamonds and one Pearle Pendent uppon the Cupp, with theis words BOUND TO OBEY AND SERVE, and H and I knitt together; in the Topp of the Cover the Queenes Armes, an Queene Janes Armes houlden by twoe Boyes under a Crowne Imperiall, weighing Threescore and five ounces and a halfe.'

Purchased November, 1848. Formerly in the Beckford collection.

19. DESIGN FOR A DAGGER. A dagger designed to be executed in chiselled gold or silver; the handle decorated with spiral bands set with stones, the hilt and tip with grotesque figures; the sheath elaborately chased, also with grotesque figures and foliage, set with pearls. Only the r. half of the sheath is drawn, as the corresponding half would repeat it.

Pen and ink, with Indian-ink wash; roy., $17\frac{7}{8} \times 4\frac{5}{8}$ in.

Reproduced by His, Plate XXIX.

Purchased August, 1874, from the Earl of Wicklow's collection.

20. Five on one mount, roy., viz.:—

(*a*) DAGGER-HILT. Knob at the end of a dagger-hilt with foliage-ornament, and a man's head at the top.

Pen and ink, with Indian-ink wash; $2\frac{1}{8} \times 1\frac{7}{8}$ in.[1]

(*b*) DAGGER-HILT. Knob of dagger-hilt, ornamented with a grotesque head and dolphins.

Pen and ink, with Indian-ink wash; $2\frac{1}{8} \times 1\frac{7}{8}$ in.

(*c*) DAGGER-HILT. Hilt, the top ornamented with a grotesque head, the cross-piece with ram's horns and acanthus leaves.

Pen and ink, with Indian-ink wash; $5 \times 3\frac{3}{8}$ in.

[1] These drawings for ornaments having nearly all been cut round the edges of the design, measurements given are of the maximum height and width.

(*d*) DAGGER-HILT. Cross-piece of a hilt, ornamented with dolphins and foliage.
Pen and ink, with Indian-ink wash; 2⅜ × 3 in.

(*e*) DAGGER-HILT. Cross-piece of a hilt, ornamented with two boys blowing curved pipes, with dolphins and foliage; below, a band of twisted snakes round the rim of the sheath.
Pen and ink, with Indian-ink wash; 2⅞ × 2¾ in.
Reproduced by His, Plate XXXII.

21. Ten on one mount, roy., viz.:—

(*a*) SWORD BELT, with buckle and leaf ornaments in silver.
Pen and ink, with Indian-ink wash; 6 × 1⅛ in.

(*b*) TIP OF BELT, with silver ornament.
Pen and ink, with Indian-ink wash; 1⅜ × 1 in.

(*c*) SWORD BELT, with buckle and leaf ornament.
Pen and ink, with Indian-ink wash; 5⅜ × 1⅛ in.

(*d*) A BAND OF ORNAMENT, perhaps for a belt.
Pen and ink, with Indian-ink wash; ¼ × 1¼ in.

(*e*) TIP OF BELT, with silver ornament.
Pen and ink, with Indian-ink wash; 1⅞ × 1⅛ in.

(*f*) A BAND OF ORNAMENT, perhaps for a belt.
Pen and ink, with Indian-ink wash; ¼ × 1⅛ in.

(*g*) SWORD BELT, with buckle and leaf ornament.
Pen and ink, with Indian-ink wash; 5⅞ × 1¼ in.

(*h*) BUCKLE OF BELT in gold.
Pen and ink, with Indian-ink and yellow ochre wash; 1⅜ × 1⅜ in.

(*i*) BUCKLE AND TIP OF BELT in gold.
Pen and ink, with Indian-ink and yellow ochre wash; 3⅜ × 1⅜ in.

(*k*) CLASP OF BELT in gold.
Pen and ink, with Indian-ink and yellow ochre wash; 1½ × 3⅞ in.

(*a*) (*b*) (*c*) (*d*) (*e*) (*f*), reproduced by His, Plate XXXII.

22. Six on one mount, roy., viz.:—

(*a*) TWO CUPIDS, FOR A SUNDIAL. Two draped Cupids standing back to back and holding little rods by which the shadows would be marked on the dial. Perhaps an alternative design for the dial in No. 17.
Pen and ink, with Indian-ink wash; 3½ × 2⅜ in.

(*b*) TERMINAL FIGURES OF SATYRS. Two satyrs supporting a pedestal.
Pen and ink, with Indian-ink wash; 3 × 1⅜ in.

(*c*) A NUDE WOMAN SEATED ON A GLOBE.
Pen and ink, with Indian-ink wash; 3 × 1⅜ in.

(*d*) PART OF THE FOOT OF A VASE, with chased ornament.
Pen and ink, with Indian-ink wash; 1½ × 1½ in.

(*e*) A NUDE WOMAN, kneeling with her back against a globe.
Pen and ink, with Indian-ink wash; 2 × 1⅜ in.

(*f*) STEM OF A GOBLET. Decorated with female terminal figures and pendant pearls.
Pen and ink, with Indian-ink wash; 4½ × 5 in.
Reproduced by His, Plate XLVI.

23. Nine on one mount, roy., viz.:—

(*a*) GROTESQUE FIGURE. A winged female figure with a washing brush in her hand.
Pen and ink; 1⅜ × 1⅛ in.

(*b*) GROTESQUE FIGURE. Similar to the last, but holding a mirror.
Pen and ink; 1⅝ × 1 in.

(*c*) GROTESQUE FIGURE. Similar to the last two, but holding a comb.
Pen and ink; 1⅝ × 1⅜ in.

(*d*) GROTESQUE FIGURE. A winged warrior with club and buckler.
Pen and ink, with Indian-ink wash; 1⅞ × 1⅛ in.

(*e*) GROTESQUE FIGURE. A winged warrior with a mace.
Pen and ink and Indian-ink wash; 1⅞ × 1⅛ in.

(*f*) GROTESQUE FIGURE. A winged warrior, with the jawbone of an ass.
Pen and ink, with Indian-ink wash; 1⅞ × 1⅛ in.

(*g*) GROTESQUE FIGURE. A Roman warrior grasping with his hands the rim of the dish or salt-cellar behind him.
Pen and ink, with Indian-ink wash; 1⅞ × 2⅛ in.

(*h*) GROTESQUE FIGURE. Similar to the last.
Pen and ink, with Indian-ink wash; 1⅝ × 2⅛ in.

(*i*) GROTESQUE FIGURE. Similar to the last two.
Pen and ink, with Indian-ink wash; 1⅝ × 2⅜ in.
The first three of these designs were doubtless intended to ornament some toilet box or vase; the rest, making two sets of three each, were probably for dishes or salt-cellars.

24. Five on one mount, roy., viz.:—

(*a*) A RAM'S HEAD.
Pen and ink, with Indian-ink wash; 1⅛ × ⅝ in.

(*b*) DESIGN FOR A BADGE: A CHAINED WHITE HIND. A white hind couchant on the top of a pillar, ducally gorged and chained.
Pen and ink; 1⅝ × 1⅞ in.
The white hind or white hart was a badge used by Richard II., who took it from his mother, the Fair Maid of Kent. It may have been still used in Henry VIII.'s time by her descendants.

(*c*) SKETCHES FOR HERALDIC DEVICES. A cock, a strawberry, and a spread-eagle with a strawberry in its mouth.
Pen and ink; 1⅝ × 2 in.

(*d*) A WINGED STAG. A winged stag with long branching horns lying down.
Pen and ink, with Indian-ink wash; 2⅜ × 3½ in.

(*e*) A GOAT. A goat lying down: with three separate studies of the head.
Pen and ink, with Indian-ink wash; 3½ × 4½ in.

25. Seven on one mount, roy., viz.:—

(*a*) DESIGN FOR SMALL PENDANT. Two pearls pendant from a foliated ornament.
Pen and ink, with Indian-ink wash; ⅜ × ⅝ in.

(*b*) PANSIES IN A HANGING BOWL. This seems to be a study of actual flowers rather than a design for ornament.
Pen and ink; 2¼ × 2½ in.

(*c*) PORTABLE SUNDIAL AND CALENDAR. A small cylinder marked with the signs of the zodiac, and indicating the days of the month and the hours by the shadow of the upper rim: with a ring at the top by which to suspend it.
Pen and ink; 3⅜ × 1⅛ in.

(*d*) DESIGN OF FLOWERS FOR AN ORNAMENT. A bunch of roses and carnations within a circle on a flat surface, to be wrought in metal in relief, with space for an irregularly-shaped pearl in the middle.
Pen and ink, with Indian-ink wash; 1⅛ × 1⅛ in.

(*e*) DESIGN FOR A CURTAIN TASSEL.
Pen and ink, with Indian-ink wash; $6\frac{1}{8} \times 1\frac{3}{8}$ in.

(*f*) JEWELLED ORNAMENTS FOR A DRESS. Five ornaments, each composed of a pair of large pearls set in foliated scroll work; on a black ground.
Pen and ink, with Indian-ink wash; $3\frac{3}{4} \times 2\frac{3}{4}$ in.

(*g*) DESIGN FOR A CURTAIN TASSEL.
Pen and ink, with Indian-ink wash; $3\frac{3}{4} \times 2\frac{3}{4}$ in.

(*c*) (*e*) (*f*) (*g*) reproduced by His, Plate XLIII.

26. Five on one mount, roy., viz. :—

(*a*) DESIGN FOR A PENDANT. A pendant of enamelled gold in the shape of a rounded lozenge hanging by a chain; in the centre an oval ruby; at each corner a table-cut stone, and pearls in pairs between these; below, a pearl drop.
Pen and ink, with Indian-ink and colour wash and lights in white; $4\frac{5}{8} \times 2\frac{1}{2}$ in.

(*b*) DESIGN FOR A PENDANT. A lozenge-shaped pendant of enamelled gold hung by a ribbon; a table-cut stone in the centre, and four others at the angles with four pairs of pearls between them, and a pearl drop below.
Pen and ink, with Indian ink, a yellow ochre wash and lights in white; $5\frac{3}{8} \times 2\frac{5}{8}$ in.

(*c*) DESIGN FOR A PENDANT. A round pendant with pearl drop, composed of a cross of five table-cut stones on a setting of gold-leaf ornament within a circle of twelve pearls and four stones. The stones are placed opposite the angles of the cross.
Pen and ink, with Indian-ink and yellow ochre wash, and lights in white; $3\frac{5}{8} \times 2\frac{1}{8}$ in.

(*d*) DESIGN FOR A PENDANT. A lozenge-shaped gold pendant hanging by a chain; table-cut stones at the angles with single pearls between and a fifth stone in the centre; below, a pearl drop.
Pen and ink, with Indian-ink and yellow ochre wash, and lights in white; $4\frac{1}{2} \times 2\frac{1}{2}$ in.

(*e*) A lozenge-shaped pendant of enamelled gold hanging by a ribbon; table-cut stones at the angles with three pearls set in triangular pattern between, and a fifth stone in the centre; below, a pearl drop.
Pen and ink, with Indian-ink and yellow ochre wash, and lights in white; $4\frac{7}{8} \times 2\frac{1}{2}$ in.
Reproduced by His, Plate XLII.

27. Six on one mount, roy., viz. :—

(*a*) DESIGN FOR A PENDANT CROSS. A cross of chased metal work, with pearls at the intersection of the arms; suspended by a ring.
Pen and ink; $2\frac{3}{4} \times 2$ in.

(*b*) DESIGN FOR A PENDANT. A heart-shaped pendant of gold, with two doves billing on a green bough in enamel, and the motto TVETVRVM CONCORDIA; below, three pearls.
Water colours; $2\frac{1}{8} \times 1\frac{3}{8}$ in.

(*c*) DESIGN FOR A PENDANT. A heart-shaped sapphire, framed in gold and enamel; below, three pearls.
Waters colours and gold; $2\frac{1}{4} \times 1\frac{3}{8}$ in.

(*d*) DESIGN FOR A PENDANT. A round pendant of enamelled gold, set with four emeralds; below, a pearl.
Pen and ink, with Indian-ink and water-colour wash; $3\frac{3}{8} \times 2\frac{1}{8}$ in.

(*e*) DESIGN FOR A PENDANT. A pendant formed in a monogram of the letters R and E in gold, with two rubies, an emerald and a garnet at the four corners; hung by a ribbon above, and with three pearls below.

Pen and ink, with water-colour wash; roy., 3¼ × 1⅝ in.
A similar jewel, formed of the sacred monogram, is worn by Jane Seymour in her portrait by Holbein at Vienna.

(*f*) DESIGN FOR A PENDANT. A monogram of the letters H and I (probably for Henry and Jane Seymour), with an emerald in the centre and three pearls below.
Pen and ink, with slight water-colour wash; 2⅞ × 1⅞ in.
Reproduced by His, Plate XLIII.

28. Twelve on one mount, roy., viz.:—

(*a*) DESIGN FOR A JEWEL. The bust of a woman holding between her hands a large stone; below, three pearls. Inscribed on the space left for the stone *Well Laydi Well*, apparently by another hand.
Pen and ink and Indian-ink wash; 2⅝ × 1⅝ in.

(*b*) DESIGN FOR A PENDANT. A pendant formed of two large stones, one above the other, set in gold work, and with three pearls below.
Pen and ink; 2⅛ × 1¼ in.

(*c*) DESIGN FOR A PENDANT. A pendant like the preceding, but with gold work of a different pattern.
Pen and ink; 2 × 1¼ in.

(*d*) DESIGN FOR A PENDANT. A jewel of open gold work with ribbon ornament; a diamond in the centre, surrounded by six pearls; a pearl below.
Pen and ink, with Indian-ink wash; 1⅞ × 1⅝ in.

(*e*) DESIGN FOR A PENDANT. Open gold work with leaf ornament; a diamond in the centre surrounded by three diamonds and three pearls alternating; a pearl below.
Pen and ink, with Indian-ink wash; 2¼ × 1⅝ in.

(*f*) DESIGN FOR A PENDANT. Open gold work with leaf ornament in the shape of a lyre; at the top a grotesque head above two scrolls, inscribed QVAM ACCIPERE DARE MVLTO BEATIVS; in the centre a diamond; below a pearl.
Pen and ink, with Indian-ink wash; 2⅝ × 1⅝ in.

(*g*) DESIGN FOR A PENDANT. Jewel formed by a Siren holding two stones in her arms and two horns of plenty, with three stones; below a pearl.
Pen and ink, with Indian-ink wash; 2⅝ × 1⅝ in.

(*h*) DESIGN FOR A PENDANT. A lozenge-shaped jewel of intertwined ribbon ornament; in the centre a table-cut stone; stones at each angle and single pearls between; below, a pearl drop.
Pen and ink, with Indian-ink and yellow ochre wash; 2½ × 1⅝ in.

(*i*) DESIGN FOR A JEWEL. A jewel of leaf and ribbon ornament, with four stones and three pearls above, and a pearl below.
Pen and ink, with Indian-ink wash; 2⅝ × 1⅝ in.

(*k*) DESIGN FOR A PENDANT. A jewel of ribbon ornament enlacing three pearls and three stones, with a pearl below.
Pen and ink, with Indian-ink wash; 2¼ × 1½ in.

(*l*) DESIGN FOR A PENDANT. Three pearls and four stones set in gold leaf-work enlaced with ribbon, with a winged terminal figure at the top and a pearl below.
Pen and ink, with Indian-ink wash; 2⅝ × 1⅝ in.

(*m*) DESIGN FOR A PENDANT. Scroll work enclosing four stones within five pearls, with a pearl below.
Pen and ink, with Indian-ink wash; 2¼ × 2 in.
Reproduced by His, Plate XLI.

29. Eleven on one mount, roy., viz.:—

(*a*) DESIGN FOR THE SEAL OF CHARLES BRANDON, DUKE OF SUFFOLK. A lion's head, erased and ducally crowned, within the Garter, bearing its motto,

HONY SOYT QVI MAL Y PENSE; outside this a circular band inscribed, CAROLVS DVX SVFFYCIE PRO HONORE SVO RICHEMOND. (The paper cut into an octagon close round the design.)
Pen and ink, with Indian-ink wash; $1\frac{7}{8} \times 1\frac{7}{8}$ in.

(*b*) DESIGN FOR A DEVICE. A hand issuing from a cloud and resting on a book which lies on a rock; below, the motto SERVAR VOGLIO QVEL CHE HO GVIRATO: in a circle, round which the paper is cut into an octagon.
Pen and ink, with Indian-ink wash; $2\frac{1}{4} \times 2\frac{1}{4}$ in.

(*c*) A VARIATION OF THE PRECEDING DESIGN. The hand comes down in the centre instead of at the r., and the motto is on a smaller scale.
Pen and ink, with bistre wash; circle, $2\frac{1}{4}$ in. diam.

(*d*) SHIELD WITH HOLBEIN'S ARMS. Holbein's arms; a bull's head, sable, with a ring in its mouth and a mullet of six points between the horns.
Indian ink and pen, with blue background; $\frac{7}{8} \times \frac{7}{8}$ in.

(*e*) HOLBEIN'S COAT OF ARMS. A shield with the arms just described, surrounded with mantles and surmounted by a helmet bearing horns with a mullet of six points between them.
Indian ink and pen, touched with gold, on blue background; circle, $1\frac{5}{8}$ in. diam.

(*f*) SHIELD WITH HOLBEIN'S ARMS. A variation of (*d*).
Pen and ink; circle, $\frac{5}{8}$ in. diam.

(*g*) DESIGN FOR A MEDALLION. A boy lying under a fountain, which jets its water over him.
Pen and ink and Indian-ink wash; circle, $2\frac{1}{8}$ in. diam.

(*h*) DESIGN FOR A MEDALLION. A woman lying in flames while her father and mother lament over her. With a stone in the centre.
Pen and ink, with Indian-ink wash touched with yellow; $2\frac{1}{8} \times 1\frac{5}{8}$ in.

(*i*) A DEVICE. A round composition, composed of two horns of plenty, two dolphins and a pair of compasses, round the legs of which two serpents twine; on a scroll the motto PRVDENTEMENT ET PAR COMPAS INCONTINENT VIENDRAS.
Pen and ink, with Indian-ink wash; circle, 2 in. diam.

(*k*) DESIGN FOR A MEDALLION. In the centre the Annunciation, slightly sketched, with the legend ORIGO MVNDI MELIORIS round it, and a broad border of daisies, of which only one side is drawn in.
Pen and ink, the daisies washed with water colours; circle, $2\frac{3}{8}$ in. diam.

(*l*) DESIGN FOR A MEDALLION. In the centre the Trinity, lightly sketched, encircled by the legend TRINITATIS GLORIA STABILIMVR, and with a broad border of roses, of which only half is drawn in.
Pen and ink, the roses washed with water colours; circle, $2\frac{1}{4}$ in. diam.
Reproduced by His, Plate XL.

30. Ten on one mount, roy., viz.:—

(*a*) DESIGN FOR A BROOCH. Three diamonds enwreathed by a scroll, inscribed MI LADI PRINSIS.
Pen and ink, with Indian-ink wash; $\frac{1}{2} \times 2\frac{3}{8}$ in.

(*b*) DESIGN FOR A BROOCH. Three diamonds and three pearls enwreathed by a scroll, inscribed with the same motto as the preceding.
Pen and ink, with Indian-ink wash; $1\frac{1}{4} \times 2\frac{1}{8}$ in.

(*c*) DESIGN FOR A BROOCH. A metal brooch formed of eight ostrich feathers laid in pairs, side by side, with a pearl in the centre and ribbons at the ends.
Pen and ink; $1 \times 1\frac{3}{4}$ in.

(*d*) DESIGN FOR AN ORNAMENT. An oblong shield with scroll above; both blank.
Pen and ink; $1 \times 1\frac{3}{4}$ in.

(*e*) Designs for Book Clasps. Four designs for book clasps.
Pen and ink; 2 × 2 in.

(*f*) Pattern for Enamel Decoration. A segment of a circular border.
Pen and ink and Indian-ink wash; 1 × 1⅝ in.

(*g*) Pattern for Enamel Decoration. A segment of a circular border.
Pen and ink; ⅝ × 1½ in.

(*h*) Design for Bracelet or Chain Collar. Four links of enamelled metal with Renaissance ornament.
Pen and ink, with Indian-ink wash; 1 × 5⅜ in.

(*i*) Design for Bracelet or Chain Collar. Two links of enamelled metal and arabesques.
Pen and ink, with Indian-ink wash; ⅞ × 3 in.

(*k*) Design for Bracelet or Chain Collar. Three links of foliated ornament in relief.
Pen and ink, with Indian ink; ⅞ × 4⅜ in.
Reproduced by His, Plate xxxiv.

31. Four on one mount, roy., viz.:—

(*a*) Design for a Book Binding. A prayer book, with binding decorated in enamel and metal work containing the initials T.W.I. and I.W.T., and with a ring at the top, for hanging to a girdle.
Pen and ink, with Indian ink and yellow ochre wash; 3⅛ × 2⅜ in.

(*b*) Design for a Book Binding. A binding of the same character as the last, with the initials T.W. in the centre; above, T.W. repeated, and below, W.T.
Pen and ink, with Indian ink and yellow ochre wash; 3¼ × 2⅜ in.

(*c*) Design for a Jewel Casket. A casket decorated with arabesques on enamel and with ornamented pillars at the sides; in the centre a round space left blank.
Pen and ink, with Indian ink and yellow ochre wash; 4⅛ × 3⅛ in.

(*d*) Design for a Jewel Casket. An exactly similar design to the preceding, but having the round space filled with an arabesque.
Pen and ink, with Indian ink and yellow ochre wash; 4⅛ × 3⅛ in.
Reproduced by His, Plate xliv.

32. Six on one mount, roy., viz.:—

(*a*) Design for Enamelled Disk. A disk with arabesques on enamel.
Pen and ink; circle, 1⅜ in. diam.

(*b*) Design for Enamelled Disk. A disk with arabesques on enamel.
Pen and ink; circle, 1⅜ in. diam.

(*c*) Design for Enamelled Disk. A disk ornamented with six fish arranged as rays.
Pen and ink; circle, 1 in. diam.

(*d*) Design for Enamel. A disk with arabesques on enamel, surrounding a shield.
Pen and ink, with Indian-ink wash; circle, 3⅛ in. diam.

(*e*) Design for Enamelled Disk. A disk with enamel arabesques.
Pen and ink, with Indian-ink wash; circle, 1⅜ in. diam.

(*f*) Design for Enamel. A disk with enamel pattern, only partly indicated.
Pen and ink; circle, 1⅜ in. diam.
Reproduced by His, Plate xxxvi.

33. Eight on one mount, roy., viz.:—

(*a*) Panel of Ornament. A panel of arabesque, white on black ground.
Pen and ink; 2 × 1⅜ in.

(*b*) PANEL OF ORNAMENT. Arabesques, white on black.
Pen and ink; 2 × 1⅝ in.

(*c*) PANEL OF ORNAMENT. Arabesques, white on black.
Pen and ink; ⅞ × 1⅛ in.

(*d*) PANEL OF ORNAMENT. Arabesques, white on black.
Pen and ink; ⅞ × 2¼ in.

(*e*) PANEL OF ORNAMENT. Arabesques, white on black.
Pen and ink; 1⅛ × 1⅜ in.

(*f*) HALF OF A PANEL OF ORNAMENT. The upper part of a panel of ornament in white on black, surrounded by a border in black on white, with D at the r. corner and a letter cut in half (R or B) on the l. side. In the centre a monogram in a circle, formed of the letters L.M.A.R.Y.W.
Pen and ink; 2⅞ × 3 in.

(*g*) PANEL OF ORNAMENT. Designed in oriental style, white on black.
Pen and ink, with Indian-ink wash; 2¼ × 2⅜ in.

(*h*) PANEL OF ORNAMENT. Arabesques, white on black.
Pen and ink; 1⅞ × 1⅜ in.
Reproduced by His, Plate XXXVIII.

34. Sixteen on one mount, roy., viz.:—

(*a*) BORDER ORNAMENT. Fragment of a border of leaf ornament.
Pen and ink and Indian-ink wash; ⅝ × ⅝ in.

(*b*) BORDER ORNAMENT. Fragment of a border of leaf ornament.
Pen and ink, with Indian-ink wash; ½ × ⅜ in.

(*c*) BORDER ORNAMENT. Fragment of a border of leaf ornament.
Pen and ink, with Indian-ink wash; ½ × ½ in.

(*d*) DESIGN FOR A BORDER. Segment of circular border of arabesques in black on white.
Pen and ink; ⅜ × 3½ in.

(*e*) BORDER ORNAMENT. Fragment of a border of leaf ornament.
Pen and ink, with Indian-ink wash; ⅝ × ⅜ in.

(*f*) DESIGN FOR A BORDER. Segment of circular border of arabesques in white on black.
Pen and ink; ½ × 3 in.

(*g*) DESIGN FOR BORDER. Segment of circular border of arabesques in white on black.
Pen and ink; ⅜ × 3¾ in.

(*h*) DESIGN FOR BORDER. Semicircle; white ornament on black.
Pen and ink, with Indian-ink wash; ½ × 2⅛ in.

(*i*) FRAGMENT OF BORDER. Ornament to be executed in relief.
Pen and ink; ⅝ × 1⅝ in.

(*k*) DESIGN FOR BORDER. Segment of circular border, with arabesques in black on white.
Pen and ink; 1½ × 3¾ in.

(*l*) DESIGN FOR BORDER. Segment of circular border with Renaissance design in white on black.
Pen and ink, with Indian-ink wash; 1 × 3⅜ in.

(*m*) DETAILS OF ENAMEL ORNAMENT. Perhaps for the finger-plate of a lock.
Pen and ink; 1¼ × 1⅝ in.

(*n*) DETAIL OF ENAMEL ORNAMENT, of the same character as the last.
Pen and ink; ⅜ × 2 in.

(*o*) DESIGN FOR ENAMEL ORNAMENT. Arabesques, black on white, in the segment of a circle.
Pen and ink; 2⅛ × 3⅝ in.

(*p*) DESIGN FOR BORDER. A semicircular border of rose and oak leaf design, white on black.
Pen and ink; ⅞ × 1⅜ in.

(*q*) DESIGN FOR BORDER. Segment of a disk, with Renaissance border, white on black.
Pen and ink, with Indian-ink wash; 2⅛ × 4⅛ in.
Reproduced by His, Plate XXXVII.

35. Thirteen on one mount, roy., viz.:—

(*a*) DESIGN FOR A BRACELET OR COLLAR. Of rich Renaissance ornament, set with alternate diamonds and pearls.
Pen and ink, with Indian-ink wash; 3⅜ × 1 in.

(*b*) DETAIL OF ORNAMENT. To be executed in relief.
Pen and ink; ⅞ × 1 in.

(*c*) DESIGN FOR MEDALLION. With standing figure of St. John the Baptist.
Pen and bistre and water colours; circle, 2 in. diam.

(*d*) DESIGN FOR MEDALLION. Time extricating Truth from the rock. Inscribed round the edge, NIHIL EST TECTVM QVOD NŌ SIT RETEGENDV̄ ET NIHIL OCCVLTV̄ QVOD NŌ REVELABITVR.
Pen and ink, with Indian-ink wash; circle, 2 in. diam.

(*e*) DESIGN FOR MEDALLION. Lot and his daughters led by an angel from Sodom, and his wife turned into salt. A stone in the centre. Inscribed LOT GEN. 19.
Pen and ink, with Indian-ink wash; 2 × 2 in.

(*f*) DESIGN FOR A CHAIN. On a black ground.
Pen and ink, with Indian-ink wash; 2⅜ × ½ in.

(*g*) ARABESQUES. Arabesques in white on black.
Pen and ink; 2⅜ × ⅝ in.

(*h*) DESIGN FOR A COLLAR. Renaissance ornament with nymphs and satyrs, set with alternate diamonds and pearls.
Pen and ink, with sepia and Indian-ink wash; 2⅛ × ⅝ in.

(*i*) DESIGN FOR ORNAMENT. Perhaps for a needle-case.
Pen and ink; 1¼ × ⅝ in.

(*k*) DETAIL OF ORNAMENT. For part of a chain.
Pen and ink, with Indian-ink wash; 1⅛ × ⅝ in.

(*l*) DETAIL OF ORNAMENT. Daisies, white on black.
Pen and ink; 1¼ × ⅝ in.

(*m*) DESIGN FOR RING. A signet ring with a demi wolf rampant, bearing an olive branch, on the seal; on the ring itself W and P.
Pen and ink, with Indian-ink wash; ⅝ × 2⅛ in.

(*n*) DESIGN FOR RING. A signet ring with a ram engraved on the seal; on a separate strip of paper the motto, to be engraved on the inside of the ring, ARCANVM CELA.
Pen and ink; ⅝ × 2⅛ in. and ¼ × 2 in.
All except (*c*) (*d*) and (*e*) reproduced by His, Plate XXXV.

36. Twelve on one mount, roy., viz.:—

(*a*) DETAIL OF ORNAMENT.
Pen and ink, with Indian ink and water-colour wash; ⅝ × ⅞ in.

(*b*) DETAIL OF ORNAMENT.
Pen and ink, with Indian ink and water-colour wash; $\frac{5}{8} \times \frac{7}{8}$ in.

(*c*) DESIGN FOR ENAMEL ORNAMENT. Semicircle, with white arabesques on black.
Pen and ink; $\frac{5}{8} \times 1\frac{1}{8}$ in.

(*d*) DETAIL OF ORNAMENT.
Pen and ink, with Indian ink and water-colour wash; $\frac{5}{8} \times 1$ in.

(*e*) DETAIL OF ORNAMENT.
Pen and ink; $\frac{3}{4} \times 1$ in.

(*f*) DESIGN FOR RING. Ornamented as a laurel wreath, enlaced with the garter.
Pen and bistre, with yellow and blue wash; $\frac{1}{2} \times 3$ in.

(*g*) DESIGN FOR RING. In the shape of a garter, wreathed.
Pen and bistre, with yellow and blue wash; $\frac{5}{8} \times 3$ in.

(*h*) DESIGN FOR RING. A band of chain pattern wreathed with the garter.
Pen and bistre, with yellow and blue wash; $\frac{5}{8} \times 3$ in.

(*i*) DESIGN FOR ENAMEL. Arabesques in white on red and blue.
Pen and ink, with Indian ink, red and blue wash; $\frac{5}{8} \times 2$ in.

(*k*) DESIGN FOR ENAMEL. Arabesques in white on blue.
Pen and ink, with Indian ink and blue wash; $\frac{5}{8} \times 2\frac{1}{4}$ in.

(*l*) DESIGN FOR ENAMEL. Arabesques in white on blue and red.
Pen and ink, with Indian ink, blue and red wash; $\frac{5}{8} \times 2\frac{5}{8}$ in.

(*m*) DESIGN FOR ENAMEL. Arabesques in white on blue and black.
Pen and ink, with Indian ink and blue wash; $\frac{3}{4} \times 2\frac{1}{4}$ in.

37. Sixteen on one mount, roy., viz.:—

(*a*) DESIGN FOR JEWEL. An oval pearl with setting of ornament.
Pen and ink, with Indian-ink wash; $\frac{7}{8}$ in. diam.

(*b*) DESIGN FOR JEWEL. An oval pearl with setting.
Pen and ink, with Indian-ink wash; $\frac{7}{8}$ in. diam.

(*c*) DESIGN FOR JEWEL. A round pearl with setting.
Pen and ink, with Indian-ink wash; 1 in. diam.

(*d*) A SMALL OBLONG SHIELD.
Pen and ink and yellow ochre wash; $\frac{5}{8} \times 1$ in.

(*e*) DESIGN FOR JEWEL. A table-cut stone with setting.
Pen and ink, with Indian-ink wash; $\frac{7}{8}$ in. diam.

(*f*) DESIGN FOR JEWEL. A table-cut stone with setting.
Pen and ink, with Indian-ink wash; $\frac{7}{8}$ in. diam.

(*g*) DESIGN FOR A BROOCH. An oval-shaped ornament for the setting of precious stones.
Pen and ink, with yellow ochre and Indian-ink wash; $2\frac{1}{8} \times 1\frac{3}{4}$ in.

(*h*) DESIGN FOR BROOCH. Half of a circular ornament, for the setting of precious stones.
Pen and ink, with yellow ochre and Indian-ink wash; $1 \times 1\frac{3}{4}$ in.

(*i*) DESIGN FOR JEWEL. Half of the setting of a stone.
Pen and ink, with Indian-ink wash; $\frac{3}{4} \times 1\frac{5}{8}$ in.

(*k*) DESIGN FOR JEWEL. A pearl with setting.
Pen and ink, with Indian-ink wash; $1 \times 1\frac{1}{8}$ in.

(*l*) DESIGNS FOR TWO JEWELS. Two halves of settings for stones.
Pen and ink, with Indian-ink wash; (each) $\frac{3}{4} \times 1\frac{5}{8}$ in.

(*m*) DESIGNS FOR TWO JEWELS. Two halves of settings for stones.
Pen and ink, with Indian-ink wash; (each) $\frac{3}{4} \times 1\frac{5}{8}$ in.

(*n*) DESIGN FOR BROOCH. The letter E with a stone on each arm of the letter.
Pen and ink, with Indian-ink wash; $1\frac{1}{8} \times 1\frac{5}{8}$ in.

(*o*) DESIGN FOR BROOCH. A stone set in delicate leaf work.
Pen and ink, with Indian-ink wash; $1\frac{1}{4} \times 1\frac{1}{8}$ in.

(*p*) DESIGN FOR ENAMEL ORNAMENT. Arabesques in white on black within a circle.
Pen and ink; $\frac{7}{8} \times \frac{7}{8}$ in.

(*q*) DESIGN FOR JEWEL. An oval pearl with setting.
Pen and ink; $\frac{7}{8} \times 1$ in.
Reproduced by His, Plate XXXIII.

38. Eighteen on one mount, roy., viz.:—

(*a*) MONOGRAM of the letters A.B.C.E.
Pen and ink; $\frac{7}{8} \times 1\frac{1}{8}$ in.

(*b*) MONOGRAM of the letters H.I.S.A.
Pen and ink and bistre wash; 1×1 in.

(*c*) MONOGRAM of the same letters as (*a*).
Pen and ink; $\frac{7}{8} \times 1\frac{1}{8}$ in.

(*d*) MONOGRAM of the same letters as (*a*) and (*c*).
Pen and ink; $\frac{3}{4} \times 1$ in.

(*e*) MONOGRAM of the letters T.H.E.O.S.I.B.L.A.
Pen and ink; circle, $1\frac{1}{8}$ in. diam.

(*f*) MONOGRAM of the letters E.N.L.E.A.O.D.
Pen and ink; $\frac{3}{4} \times 1\frac{1}{8}$ in.

(*g*) MONOGRAM of the letters A.T.L.H.E.N.E.S.I.G.K.
Pen and ink, with Indian-ink wash; $\frac{1}{2} \times 1\frac{1}{2}$ in.

(*h*) MONOGRAM of the letters M.T.H.F.N.E.A.D.O.G.V.
Pen and ink; $1\frac{3}{4} \times 1\frac{3}{4}$ in.

(*i*) MONOGRAM of the letters L.N.H.O.J.N.A.G.
Pen and ink, with Indian-ink wash; $\frac{1}{2} \times 1\frac{1}{2}$ in.

(*k*) MONOGRAM of the letters C.T.P.N.A.E.S.O.
Pen and ink; $\frac{7}{8} \times 1\frac{5}{8}$ in.

(*l*) PENDANT IN FORM OF MONOGRAM. The letters E.E. united by a cord looped round a stone in the centre and with three hanging pearls below.
Pen and ink; $2\frac{1}{4} \times 1\frac{3}{4}$ in.
The pearls are added in a different ink, perhaps by a different hand.

(*m*) MONOGRAM of the letters E.S.H.N.K.P.
Pen and ink; $\frac{7}{8} \times 1\frac{1}{8}$ in.

(*n*) MONOGRAM of the letters H.N.A.V.G.E.S.X.D., ornamented with five stones, one in the centre and one at each corner.

(*o*) PENDANT IN FORM OF MONOGRAM. An oval-shaped pendant formed of the letters A.V.E.N.T.E.K.C.I.S., enlaced with ornament set with ten stones.
Pen and ink; $2\frac{5}{8} \times 2\frac{3}{4}$ in.

(*p*) DESIGN FOR A SMALL SHIELD. Inscribed with monogram of the letters A.H., enlaced by a cord; with a drawing of the shield as seen edgewise.
Pen and ink; $1\frac{1}{8} \times 1\frac{1}{4}$ in.

(*q*) MONOGRAM of the letters A.H.N.I.I.O.
Pen and ink; $1 \times 1\frac{1}{2}$ in.

(*r*) PENDANT IN FORM OF MONOGRAM. The letters A.H., with a large table-cut stone in the centre.
Pen and ink, with Indian ink and yellow ochre wash; 2 × 1⅛ in.

(*s*) MONOGRAM of the letters T.W.B.S.
Pen and ink; ⅞ × 1¼ in.
(*g*)–(*n*) reproduced by His, Plate XXXIX.

Nos. 20-38 were bequeathed by Sir Hans Sloane, Bart., 1753.

39. DESIGN FOR DAGGER. A dagger, the hilt of which is ornamented with trophies, the sheath with a triumph of Bellona, riding in a chariot with three horses and preceded by warriors fighting.
Pen and ink, with yellow ochre and Indian-ink wash; roy., 13⅝ × 3 in.
This design is on two pieces of paper joined together, the hilt on one, the sheath on the other. The two parts are obviously by different hands. The sheath is by Holbein; the hilt, in all probability, by Peter Flötner of Nuremberg.

Purchased November, 1848. Formerly in the Beckford collection.

Attributed to Holbein.

Two on one mount, roy., viz.:—

(*a*) DESIGN FOR DAGGER SHEATH. With Renaissance ornament.
Pen and bistre, with Indian-ink wash; 9 × 2¼ in.
Reproduced by His, Plate XXXV.
This seems to be certainly not by Holbein's hand, and at most a drawing of a sheath designed by him.

Bequeathed by Sir Hans Sloane, Bart., 1753.

(*b*) HENRY VIII. GIVING AUDIENCE. A room, at the end of which the king sits alone at a table laid for a meal, with a canopy over his head. Courtiers are grouped l. and r.; a man brings a letter l., another brings a dish r. from a sideboard. Inscribed *Holbein invent.*
Pen and sepia, with Indian-ink wash; 3⅞ × 4⅜ in.
Not by Holbein, but possibly after a drawing by him.

Purchased June, 1854.

After Holbein.

THE TRIUMPH OF RICHES. The chariot of Plutus, drawn towards the l. by four horses and attended by famous men of wealth. The god, old, bowed, and bald, sits on a high seat with his feet on a sack of gold; on the forepart of the car sits Fortune scattering coin, and in front of her the charioteer[1] holds the reins, labelled *Notitia* and *Voluntas*. The two off horses are ridden by *Liberalitas* and *Æqualitas*, the near ones led by *Bona Fides* and another figure (Justitia); attending the car are Simonides, Sichæus, Pythius, Crispinus, Leo Byzantinus, Themistocles, Narcissus, and others; Midas, Crœsus, and Cleopatra, all on horses, bring up the rear, while Nemesis hovers threatening above them.
Pen and ink, with Indian-ink wash; imp., 9⅞ × 23⅛ in.
About 1532, Holbein painted for the Hanse merchants of the Steelyard two allegorical compositions, The Triumph of Poverty and The Triumph of Riches. The paintings have themselves perished, but the compositions are preserved in several drawings, among which are this and the following. A similar drawing of the 'Riches' is in the Louvre, and is attributed to Holbein's own hand. The drawing just described was formerly attributed to Holbein; it is said by Woltmann to be a tracing of the Louvre example, but it has no appearance of being traced, and is certainly a copy, perhaps by an Italian. The heads and attitudes are given a Raphaelesque air, strikingly different from the

[1] His name is *Ratio*, according to the copy by Jan de Bisschop, which also gives the leader of the fourth horse as *Justitia*. In the present drawing the titles have got confused in several cases.

Flemish style of the following copy of the 'Poverty,' which is probably by Vorsterman, who engraved a print of the 'Poverty.' Other and larger copies of both paintings are also in the department; they are by Jan de Bisschop, and the 'Riches' shows several minor differences and some additions; *Phileas* and *Leo Pisanus* are introduced, their heads appearing before and behind the charioteer, besides Heliogabalus and some unnamed persons; there is a parrot on the tree in the background, and the tree is much larger and more finished. All goes to prove that the Louvre drawing and the copy just described represent a study for the painting, while the Bisschop and Vorsterman drawings were from the paintings, or copies of the paintings, and represent the final designs.

Purchased June, 1854.

The Triumph of Poverty. The procession, as in the last, moves from r. to l. Poverty, an old woman, is drawn along in a waggon by two asses and two oxen; a canopy of poles and straw is over her head bearing the Greek title ΠΕΝΙΑ; in front of her sit *Usus*, *Memoria*, and *Industria*; behind, *Infortunium*, beating with a rod the heads of the crowd which follows. *Spes* drives the waggon, and the team is led by *Moderatio*, *Solicitudo*, *Diligentia*, and *Labor*. The asses are named *Stupiditas* and *Ignavia*, the oxen *Negligentia* and *Pigritia*. A throng of workmen follow, and among them an old man, *Mendicitas*, and an old woman, *Miseria*. On a tablet hung to a bough of a tree at the l. are Latin lines ascribed to Sir Thomas More:

Mortalium jucunditas volucris et pendula
Movetur instar turbinis quem nix agit sedula, etc.

(The lines are quoted in full in Wornum, 'Holbein,' p. 265.)

Black and red chalks and pen washed with Indian ink, and heightened with white on a blue background; atl., 17¼ × 23 in.

This drawing is probably by Lucas Vorsterman the Younger, who engraved the subject. If so, it was not made after the original painting, but from a copy made by Zuccaro in 1574. Walpole ascribed this drawing to Zuccaro himself, but the style is decidedly Flemish.

Two other copies of the 'Triumph of Poverty' are in the department, one by Matthäus Merian the Younger, the other by Jan de Bisschop.

Purchased July, 1894. Formerly in the Lely and Horace Walpole collections.

A copy of the 'Riches,' made in the same style, was sold at the same sale. Both belonged to Walpole.

School of Holbein.

The Descent of the Holy Ghost at Pentecost. The Holy Ghost descending through clouds in the form of a dove on the twelve apostles, who stand grouped round the seated Virgin, in a building of Renaissance architecture. From the arched top hang garlands held at the sides by cherubs, with a tablet between, bearing the date 1533.

Pen and ink, with Indian-ink wash; 13⅝ × 7⅞ in.

This drawing is catalogued by Woltmann as by Holbein, but belongs only to his school. It seems to be by the same hand as a drawing in the Dresden Cabinet, now ascribed to Christoph Amberger, but formerly called Holbein, and reproduced by Woermann (III., 6).

Purchased June, 1860. Formerly in the Lely and Lawrence collections.

HOLDEN, Thomas (worked about 1748). Architect; apparently only known by the Ironmongers' Hall, built from his designs in 1748.

1. Ironmongers' Hall, Fenchurch Street. Front elevation of the hall. Signed, *T. Holden Archt.* The name is also on the actual façade.

Indian-ink wash and pen; 7½ × 8⅝ in.

Engraved for the *Gentleman's Magazine*, November, 1750.

Inserted in Vol. XII. (No. 221) of the interleaved Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

HOLLAND, James (b. 1800, d. 1870). Painter; born at Burslem; son of a potter; started in London as a flower painter 1819, but soon became known by his landscapes; elected Associate of the Water Colour Society 1835, Member 1857, rejoining it after a resignation and long absence; Member of the Society of British Artists 1843–48; worked both in oils and water colours in France, Switzerland, Italy and Portugal, as well as in various parts of England; best known by his richly coloured Venetian subjects.

1. VENICE. The corner of a piazza. A tall house over a shop at the r., and a wall with a fresco of the Entombment at the l., framing a vista of canal and buildings, above which rise two campanili and the dome of the Salute, radiant under the blue sky; in the foreground, groups of market women with flowers and vegetables, and gondoliers by the frescoed wall.
Water colours and body colours; roy., 16⅛ × 9⅜ in.

Purchased October, 1886.
This does not seem to be an actual view in Venice, but one of Holland's variations on Venetian themes.

HOLLAR, Wenceslaus (b. 1607, d. 1677). Engraver and draughtsman; born at Prague; pupil of Matthew Merian; worked at Frankfort, Cologne and Antwerp; brought to England 1635 by Lord Arundel; published works on the Female Costume of England 1640, and of Europe 1643; fought for the Royalists, and was taken prisoner, but escaped; worked at Antwerp 1645–1652, when he returned to England and engraved for the booksellers; appointed designer to the king by Charles II., whose coronation he drew and engraved; sent by the government 1669 to Tangier, where he worked for a year; died in poverty; produced a vast number of prints, including topography, portraits, costume and historical subjects.

1. Two on one mount, roy., viz.:—

(*a*) PORTRAIT OF PHILIP, 4TH EARL OF PEMBROKE; AFTER VANDYCK. Bust turned r. in three-quarter face, looking full. Signed *W. Hollar delin, A Van Dyck Pinx.*
Indian-ink wash and pen; oval, 3 × 2¼ in.
Another portrait of Lord Pembroke (b. 1584, d. 1650) is described among the drawings by G. P. Harding, No. 13 (p. 262); it is also after Vandyck, but from a different picture.

(*b*) PORTRAIT OF WILLIAM OUGHTRED. Head and shoulders, turned l., almost in profile, and looking l., wearing skull cap. Inscribed *Mr. Oughtred* and signed *Hollar delin.*
Pencil; 2⅜ × 2⅜ in.
A portrait of Oughtred was engraved by Hollar as frontispiece to his *Clavis Mathematicæ*, but differs from this; it is a half-length, full face.
William Oughtred (b. 1575, d. 1660) was one of the most distinguished mathematicians of his time; he was rector of Albury near Guildford, where he lived most of his life; was for some time tutor to the son of Lord Arundel; published *Clavis Mathematicæ*, 1631.

Bequeathed by the Rev. C. M. Cracherode, 1799.

2. PORTRAIT OF A MIDDLE-AGED LADY. To the waist, in an oval, turned l., the face in three-quarters, eyes looking full; wearing a small cap on the back of the head, and a broad linen collar over the shoulders.
Pen and ink on vellum; roy., 2⅞ × 2⅝ in.

Purchased November, 1863.

3. Study of Female Costume. Whole-length figure of a woman in a long gown, and large veil.
Pen and sepia, with sepia wash; roy., 10 × 6¾ in.

4. Study of Female Costume. Whole-length figure of a woman dressed in black and with a large black hat, walking towards the r.
Oil sketch on paper; roy., 7½ × 4⅜ in.

5. Study of Female Costume. A woman dressed in black and with a black veil, walking towards the r.
Oil sketch on paper; roy., 7⅜ × 4½ in.

6. A Lady's Muff. A muff of fur and brocade.
Indian ink and body colour; roy., 2¾ × 3¾ in.
Engraved by the artist, with the date 1647 (Parthey, No. 1946).

Nos. 3–6 were bequeathed by Sir Hans Sloane, Bart., 1753.

7. Design for Titlepage to 'Clidamas, or the Sicilian Tale.' Two ornamental shields, one above the other, joined by drooping garlands; the upper is inscribed *Clidamas, or the Sicilian Tale by J.S.*, the lower one *London, Printed by Th: Paine*, 1639. On the upper shield is a kneeling Cupid holding two wreathed medallions, one at the l. with two galleys at sea, the other at the r. with a cavalier and lady meeting.
Pen and bistre, and bistre wash; roy., 4⅞ × 2⅞ in.
Engraved by the artist (Parthey, No. 2655).

Acquired before 1837.

8. Two on one mount, roy., viz.:—

(*a*) Design for a Sundial; and a View of Hampton Court. A sundial in the shape of a pile of books with a cylinder above, on which the hours are shadowed by a flying figure of Time with his scythe; at the side, on the books, is a metal arc, also for indicating the hours. Above, a view of Hampton Court from the river, at some distance off. Inscribed at the top *Hampton Court.*
Silver-point; 4⅛ × 4½ in.

(*b*) A Master and Pupil; and a Pair of Stocks. A boy reading from a paper which he holds in his hands, while his master, standing l. and holding his glasses to his nose, lays a hand on the pupil's shoulder and looks over. Above, a pair of stocks with leg-holes for three offenders.
Silver-point; 4⅛ × 4⅜ in.

Purchased February, 1850.

9. View of the Tower of London. The Tower seen from the river, on which are several anchored ships, including a man-of-war, flying the St. George's Cross, near the r. foreground; small boats ply with passengers to and fro, and groups of figures are on the opposite bank, under the fortifications; on the river is *Thamesis Fluvius*, and at the top *Den Tower van London.*
Pen and ink, with light water-colour wash; roy., 4½ × 11¼ in.
A nearer view was engraved by the artist (Parthey, No. 908).

10. View of Whitehall. View of Whitehall and the houses and palaces bordering the river, which fills the foreground; at the l. a grassy foreshore with bushes; on the water a number of rowing boats. Inscribed on the river *Thamesis fluvius*, and at the top *White Hall Palatium Regis.*
Pen and ink, with light water-colour wash; roy., 3⅞ × 11⅝ in.

Nos. 10 and 11 were purchased August, 1859.

11. View of the Thames at Westminster. View from the river bank at Lambeth; at the r. in the foreground are landing stairs, with a number of boats moored to them and men and women coming or going by the ferry; part of Lambeth House appears on the terrace among trees; on the river are many small boats and two loaded barges, and on the other side is a continuous line of houses, with the Abbey and Parliament House l., Whitehall and other palaces beyond. Signed

W. Hollar D^t. and inscribed with the names *Westminster Abby, Parlament house, Suffolke house, Lambeth house* over against the respective buildings.
Pen and ink; roy., 6 × 15¾ in.

Purchased August, 1882.

12. Richmond Palace. View of the palace from the opposite bank of the river (inscribed *Thamesis Fluvius*); a gentleman and two ladies on the near bank, and other figures on the bank in front of the palace. Inscribed above *Richmond*, and signed *W. Hollar fecit.*
Pen and ink and sepia wash; roy., 3½ × 4⅞ in.

Purchased May, 1854.

13. View of Gravesend. View of the Thames, looking up the river from the southern shore, which rises l. into low hills with bushes above a broad stretch of sands; a horse and cart on the sands and a few figures on the slopes. Inscribed *bey Gravesand in England*, and signed and dated *W. H.* 1623.
Pen and ink, with Indian-ink wash; roy., 2½ × 7⅛ in.
Hollar is not known to have come to England before 1635. The date on this drawing would presume an earlier visit, if genuine; but the character of both date and monogram is too doubtful to admit of any inference being drawn from them.

Purchased February, 1850.

14. Queenborough Castle. A view of the castle standing at a little distance in the midst of open meadow, with the Medway and low hills beyond; a few groups of men on the road from the foreground to the castle, and in the meadows l. Inscribed *Quinborow Castle in Engelland.*
Pen and ink, slightly washed with water colours; roy., 4⅛ × 10⅝ in.
Engraved by the artist (Parthey, No. 948).

15. Starborough Castle, Surrey. A near view of the castle, surrounded by its moat; from the l. foreground a path leads to the drawbridge across the moat, and on the bridge are two figures. Inscribed *Starburow in England.*
Pen and ink, slightly washed with water colours; roy., 4¼ × 10¼ in.
The castle has been since destroyed by fire.

Nos. 14 and 15 were purchased August, 1859.

16. Part of the Walls of Prague. View of the walls from outside, with a round tower rising r.; on the outer and lower wall is a cluster of wooden houses partly built out from it on supports. Inscribed *de borch van de Stadt van Prage.* Signed *W. Hollar.*
Pen and ink, with slight sepia wash; roy., 5⅜ × 11⅛ in.

Purchased February, 1850.

17. The Harbour at Amsterdam. Part of the docks with a man-of-war in one of the basins; beyond the outer dyke a crowd of shipping, and in the distance the flat shores of the Zuyder Zee. Inscribed *Amsterdam.* Signed and dated *W. H.* 1634.
Pen and ink, with slight water-colour wash; roy., 5¾ × 14¼ in.

18. Delfshaven. The Maas, with the village of Delfshaven r., and a few vessels off the little port; others further down the river, and the spire of Schiedam in the distance. Inscribed *Delfshaven—Shiedam.*
Pen and ink, with slight water-colour wash; roy., 3⅞ × 10⅝ in.

Purchased July, 1862. Formerly in the Jonathan Richardson collection.

19. Two on one mount, roy., viz.:—

(*a*) View of Wesel. View of the walled town from the Rhine, which flows along the foreground. Inscribed on the water *Rhenus fl.* and above, in another hand, *Wesel.*
Pen and ink; 3 × 10 in.
Engraved with modifications by the artist (Parthey, No. 900).

(*b*) VIEW OF A TOWN ON THE LIPPE. A walled town with two large churches at the r.; in the foreground flat meadows through which a river, inscribed *Lippe fl.*, flows into the broad moat surrounding the town. Inscribed above *Lippe.*
Pen and ink, with slight Indian-ink wash; 3½ × 10 in.
Bequeathed by Sir Hans Sloane, Bart., 1753.

20. VIEW AT DÜREN. A river bank with trees by the water, and a man with gun and dog; on the other bank r., part of a castle. Inscribed *By Duren.*
Pen and ink and slight water-colour wash; roy., 5⅛ × 10 in.
Purchased February, 1850.

21. Three on one mount, roy., viz.:—

(*a*) MELATEN, NEAR COLOGNE. A church and houses, among trees. Inscribed *Melaten bey Cölln*, and dated 1633.
Pen and ink; 2 × 4¼ in.

(*b*) KYBURG. View of the little town on the steep further bank of the Toss, which is crossed in the foreground by a bridge.
Pen and ink; 3⅜ × 5¼ in.

(*c*) GRONINGEN. View of the town, built on steep slopes, and connected by a small bridge with the castle r., which stands on a separate knoll. Inscribed *Gruningen.*
Pen and ink; 3½ × 5⅞ in.
Bequeathed by Sir Hans Sloane, Bart., 1753.

22. VIEW ON THE RHINE ABOVE ANDERNACH. View looking down the Rhine to Andernach in the distance; on a hill-crest at the r. is Reineck; at the l., further off, Hammerstein, also on the top of a hill; in the foreground a boat sailing down stream with a barge in tow. Inscribed with the names of the places and dated 9 *Maij.*
Pen and ink, with slight water-colour wash; roy., 4¼ × 10⅞ in.

23. VIEW OF BONN. View of the walled town from across the Rhine; on the near bank in the foreground two figures standing by a boat, and two men, one with a pack, sitting down. Signed *W. Hollar* and inscribed *Bonn* and *Rhenus fluvius.*
Pen and ink, with slight water-colour wash; roy., 4⅛ × 10½ in.

24. RANDERIGH, ON THE DANUBE. View looking up the Danube, on which are two large boats; at the l., part of a walled town on a wooded hill above the river. Inscribed *Randerigh* and *Danubius fluvius.*
Pen and ink, with slight water-colour wash; roy., 4⅛ × 9¼ in.
Engraved by the artist (Parthey, No. 777).

25. VIEW OF AUGSBURG. View of the walled city with its many churches, among which St. Ulrich is prominent at the l.; in the foreground the river Lech flowing through meadows. Inscribed *Augspurg.*
Pen and ink, with water-colour wash; roy., 4⅛ × 11⅝ in.

26. VIEW OF MILTENBERG. View on the banks of the Main, with Miltenberg under low hills at the l. Inscribed on the water *Moenus fluvius* and at the top *Miltenburg.*
Pen and ink, with slight water-colour wash; roy., 3¾ × 9⅝ in.

Nos. 22–26 were bequeathed by the Rev. C. M. Cracherode, 1799.

27. NEAR STRASSBURG. The banks of the Ill, looking towards part of the city l.; at the r. a row of trees behind palings; in the foreground a man by the river, and a dog in the water. Dated 1630. and inscribed *By Strassburg.*
Pen and ink, with slight sepia and Indian-ink wash; roy., 5¼ × 10⅛ in.

28. VIEW OF WAGENINGEN. View on the banks of the Rhine, which flows into the l. foreground with flat meadows r., and on the other bank l. the roofs and

buildings of Wageningen rising beyond trees; sailing boats and rowing boats on the river, marked *Rhenus fluvius*. Inscribed above *Wageningen*.
Pen and ink, with water-colour wash; roy., 4⅜ × 10⅝ in.
Engraved by the artist (Parthey, No. 898).

Nos. 27 and 28 were purchased February, 1850.

29. Two on one mount, roy., viz.:—

(*a*) The Tower of Pfalz on the Rhine. View of the tower on a little island in the river, with the high rocky bank beyond and a sailing boat in the foreground. In an oval.
Pen and ink, with sepia wash; 2⅜ × 3¼ in.

Bequeathed by Sir Hans Sloane, Bart., 1753.

(*b*) A Sea Fight. Two men-of-war discharging a broadside at each other; the nearer carries the English ensign.
Pen and ink, with slight water-colour wash; 3¼ × 3½ in.

Purchased February, 1850.

30. Quadrangle in Windsor Castle. View in the Quadrangle looking towards the Round Tower, three soldiers with muskets marching off r., two ladies crossing the middle of the Quadrangle, and soldiers with a cannon at the end of the building r. Signed *Wenceslaus Hollar delineavit*.
Pen and ink, with water-colour wash on vellum; atl., 7 × 22½ in.

Bequeathed by the Rev. C. M. Cracherode, 1799.

[31–38.] Views and plans of Tangier. In 1669 Hollar was sent as draughtsman in the suite of Lord Henry Howard to Tangier, and remained there about a year. Tangier was, with Bombay, part of the dowry of Catherine of Braganza, and therefore became an English possession in 1662. In 1683 Charles II. abandoned it and had the works blown up.

31. Two on one mount, imp., viz.:—

(*a*) The Straits of Gibraltar from Tangier. Distant view, across the sea, of the coast of Spain, with Gibraltar r.; three ships in the straits. Inscribed with names of places and at the top *Prospect of the Straights of Gibraltar from Tangier*.
Pen and ink, with slight water-colour wash; 4 × 24⅝ in.

(*b*) The African Coast from the Straits of Gibraltar. The coast of Barbary, with Apes' Hill and Ceuta l.; Tangier towards the r. and the Atlantic at the extreme r.; an English man-of-war and a sloop r., other ships off Tangier. Inscribed with names of places, and at the top *Prospect of the Straights of Gibraltar, as you come from Cadiz, from about the middle y^e^ Chanell*.
Pen and ink, with slight water-colour wash; 4 × 24⅝ in.

Purchased August, 1854. Formerly in the Esdaile collection.

32. Tangier from the West. View from green uplands, looking down on the town. It lies on a bay in a hollow, enclosed by fortifications, which climb a hill at the l., and culminate in a tower called *Peterborow Tower*, from which floats the Union Jack. At the back of the town roads issue from the *Catharine port* and lead to *Bridges fort*, *Monmouth fort*, *Font fort*, *Catharine fort*, and *James Fort*, all on hills commanding the approach to the town from inland. Near the foreground are two soldiers on foot marching l.; and on the same road, where it dips by a pool, are three others riding r. In the l. distance appears the coast of Spain across the sea. Inscribed with names of places, and at the top *Prospect of Tangier from the West*. Signed and dated *W. Hollar fecit* 1669.
Pen and ink, with water-colour wash; imp., 9 × 33⅝ in.

33. Two on one mount, ant., viz.:—

(*a*) Tangier from the Sea, or North Side. The foreground is occupied by the sea, into which a mole runs out at the l. from the land, protecting l. the

bay; above the bay is the town, entirely enclosed by the fortifications; on the inland side l. is the *Irish Battery*, on the seaward side above the mole the *Yorke Castle*, above which to the r. are the *Upper Castle and Government House*; and the fortifications are continued on the heights r. to the *Peterborow Tower*. Inland at some distance r. is *Charles fort*, seen above the beach and settlement called *Whitby*. In the foreground are two English men-of-war, a ship of the line and a sloop, each carrying the red ensign, and the sailors on the yards and rigging are in red uniforms; other ships ride inside the bay; and a party of English soldiers are at work upon the mole. Inscribed above *Prospect of Tangier from the Sea, it being the North side opposite to Spaine*, 1669, *by W. Hollar.*

Pen and ink, with water-colour wash; 8½ × 35¾ in.

(*b*) TANGIER FROM THE S.W. View looking down on the town and the bay, with the Irish Battery r. and Peterborough Tower l. Two roads ascend to the foreground from the Catharine Port; on the *Way to Tetuan* at the r. a troop of English infantry are advancing; two horsemen are approaching the town from the l. on the *Way to Arzilla;* and on a knoll at the l., between the two roads four officers are conferring, while a fifth approaches them up the slope; in the hollow beyond this knoll is a building called *White Hall*. Ships are anchored in the bay, on the further shore of which is *old Tangier;* and beyond is the entrance to the Mediterranean, with Gibraltar l., and Cape Malabata r. Signed and dated *W. Hollar delineavit*, 1669, and inscribed above, *Prospect of Tangier from the Land, it being the South West Side.*

Pen and ink, with water-colour wash; 12⅝ × 35½ in.

Engraved with modifications by the artist (Parthey, No. 1199).

34. Two on one mount, ant., viz.:—

(*a*) VIEW OF WHITBY, NEAR TANGIER, FROM THE S.E. View looking west from Tangier, with the coast l. as far as *Cape Spartell*, and the Atlantic r.; Whitby, a little group of buildings, is near the foreground, with a curved mole running out below it r., near which a boat is anchored; beyond, l., a great number of men are working on the beach, quarrying the cliff and carrying stone away. The *Way from Tangier* comes down from the l. into the foreground; on the road are a man and a woman followed by another man driving a donkey with a pack; at the turn of the road above some soldiers are disappearing on their way to Tangier. At some distance along the coast is *Henrietta Fort*, and below it another fort called *The Drop*. Signed *W. Hollar fecit* 1669, and inscribed above *Prospect of Whitby by Tangier, where the stone for the Mould* [Mole] *is fetch'd and the Workmen doe quarter. Drawne from the S. E. by W. H.*

Pen and ink, with water-colour wash; 11 × 38⅝ in.

(*b*) S.W. VIEW FROM PETERBOROUGH TOWER, TANGIER. View over bare undulating country with the sea at the r. In the foreground l. is a bastion below the Peterborough Tower, with groups of soldiers conversing, and cannon in the embrasures; at the r. is an outwork of the tower; and on the road from this to Henrietta Fort a troop is moving at some distance. From Henrietta Fort a chain of forts extends inland to the l., including *Kendall, Pond, Anne, Norwood, James, Catherine, Font, Monmouth, and Bridges Forts;* the last of these are close to the town, part of which appears at the extreme l. In the hollow at the back of the town is *White Hall, a Fort and Taverne*, with its *Bowling green* and its *Herb and Kitchen Gardens for the Towne;* and in front of these a river flowing into the town. Inscribed *A Prospect of the Lands and Forts Within y^e^ Line of Communication before Tangier, now in the Possession of the English, drawne from Peterborow Tower, by Wenceslaus Hollar, his Majties designer in September A^o^* 1669.

Pen and ink, with water-colour wash; 11⅛ × 40¼ in.

36. PLAN OF WHITBY, NEAR TANGIER. A plan of the buildings described in No. 35 (*a*) and of the ground adjacent; with scale of feet and explanatory references to the letters with which the several parts of the buildings are marked. Inscribed above *Groundplott of Whitby by Tangier* 1669. Signed *W. Hollar fecit.*

Pen and ink, with sepia wash; roy., 11⅝ × 13⅞ in.

37. York Castle, Tangier. View from the beach at low tide of the fortifications of Tangiers, which crown the cliffs and terminate l. in York Castle, beyond which the mole is seen jutting out, and the bay beyond; along the beach men are bringing a cart filled with stones from the direction of Whitby.
Water colours over pencil; imp., 8 × 23½ in.

38. *Ob.* Plan of the Fortifications of Tangier. Plan of Tangier and the lines of communication outside. With scale of feet.
Pen and ink, with water-colour wash; imp., 28⅝ × 19⅝ in.

Rev. Two Sections of Ramparts of Tangier. Inscribed *Profill of the flanc* and *Profill of the Towne.* Between this is an ornamental shield with wreaths and scroll work, supported by two boys blowing trumpets.
Pen and ink, with water-colour wash.

39. *Ob.* Plan of a Fortified Harbour. With scale of feet. Inscribed *A: B: C: D: E: F. is* 133 *Houses each of* 45 *foote front and* 4 *romes of a floure. The mouth of the Port is* 17 *foote at dead low water and it flows* 5 *foote. The Lake is* 4 *miles over against the fort and a very bold shore on booth sides and the Coast or Island to the south of the fort very high land, and good anchorage being mud and owse. Tortoise is plentifull enough to keepe the Inhabitants and 'tis supposed that European wheate will grow heare. The River being a branch of the great one that falls into the Lake to the East of the fort makes an Island of about* 6500 *acre. The mines ly in the mountaine westward and may bee brought down the great river to this small branch which will also bare boats large enough to carry the ore.*
Pen and ink, with water-colour wash; imp., 24 × 19½ in.

Rev. Section of a Fortification. With scale of feet.
Pen and ink, with water-colour wash.
The last three numbers, 37–39, are certainly not from Hollar's hand, though possibly after his design; they formed part of the same set in the Sloane Collection, and as the actual draughtsman is unknown, they are kept in this place with the drawings which they illustrate and complete.

Nos. 32–39 were bequeathed by Sir Hans Sloane, Bart., 1753.

HOLMES, George (worked about 1799–1804). Landscape painter; exhibited at the Royal Academy between 1799 and 1802; worked in London and Dublin.

1. A River Scene. The bank of a river, with a boy resting by the side of a road r., and a girl talking to him; more to the l., by the water, a man sitting in a boat and another man beside it; further off, a sailing vessel and boat alongside, and a second sail seen above the bank higher up the stream; on the other bank of the river a succession of high hills receding in the distance r., the nearest covered with woods and crowned by a church tower.
Indian ink; roy., 10⅝ × 16¼ in.

2. Landscape with a Church Tower. In the middle distance a church tower among woods, from which a road comes into the foreground down a winding slope; on the road, a man leading two packhorses, on one of which rides a woman; at the l., a small bridge over a falling stream; in the r. foreground, a tramp asleep by a wall; two men working in a field near the church, to the r., and above the woods, also at the r., a distant hill.
Indian ink; roy., 10⅞ × 15½ in.

Nos. 1 and 2 were purchased October, 1872.

3. Dublin Lighthouse. View from the harbour, of the pier, running out from the r., with the lighthouse at the end of it; guns in embrasures and flagstaff r.; in the foreground two sailing boats and a rowing boat, and a three-masted ship disappearing behind the lighthouse; at the l., a distant promontory.
Indian ink; roy., 4 × 6⅞ in.

Purchased October, 1877.

4. Two on one mount, roy., viz. :—

(*a*) Near Ringsend, Co. Dublin. A beach, with a view across the bay at the r. to Dublin; two fishing boats in the bay and a third on the beach with a man by it, half seen beyond a cottage raised on stone trestles l.; in the foreground, near the cottage, a group of two fishermen, two women, and a boy talking together, among nets and baskets. Signed on a log at the l., *G. Holmes.*
Water colours; 7¾ × 9½ in.

(*b*) Near Ringsend. A beach at low tide looking out to sea; in the foreground a cottage, on the wall of which a boy is hanging nets above a heap of barrels; more to the l., a man sits talking to two girls and a child who come up from the beach, where a row of fishing boats is drawn up. Signed and dated *G. Holmes*, 1804.
Water colours; 7⅞ × 9¾ in.
Both these drawings, especially the second, have changed in tone, through the disappearance of the indigo, as is shown by a strip at one end, which has been at one time protected from the light.

Purchased October, 1884.

HOLMES, Richard Rivington (b. 1835). Living artist.

1. Guard Book, containing drawings made on the British expedition to Abyssinia in 1867–68, which resulted in the capture of Magdala and the death of King Theodore. The drawings are arranged according to the route taken by the expeditionary force on its way from Zula to Magdala. The campaign is described in the two volumes by Major T. J. Holland and Captain H. Hozier, 'A Record of the Expedition to Abyssinia,' 1870, and the line of march is indicated on the map appended to that work. Names of places are spelt as in the 'Record.'[1]

(1) Remains of a Byzantine Church, found in excavating on the Site of Adulis, the Modern Zula. Foundations and bases of pillars on raised ground surrounded by brushwood, with Annesley Bay and ships at anchor in Zula harbour in the distance l., and a range of hills r. In the foreground the artist, contemplating the remains, while a servant holds his horse r., and a native with a pickaxe sits on the slope l.
Sepia on buff paper, heightened with white; 8⅛ × 14⅛ in.

(2) In the Sudu Pass, Thirty Miles S. of Annesley Bay. A small encampment at a bend in the pass; two camels coming up the pass round the bend from the r.; two natives in the foreground.
Sepia on buff paper, heightened with white; 10 × 14 in.

(3) Church, Village and Camp at Gunaguna, Fifteen Miles S. of Senáfe. A massive cliff-faced mountain descending into the fields of the foreground, where two horsemen are resting, one dismounted, under a tree by a brook; at some distance l., a camp; on the hill side a village; and higher up r. on a ledge in the scarped face of the mountain, a church.
Sepia on buff paper, heightened with white; 10 × 14⅛ in.

(4) Camp at Focada. Part of a plateau, overshadowed r. by a huge crag, and seamed in the foreground with hollow watercourses of great depth, grown with trees; in the distance l., beyond the spur of the mountain, the British camp.
Sepia on buff paper, heightened with white; 14⅛ × 10⅛ in.

(5) View from near Focada looking W. over Debra Damo towards Adowa. View over a desert tableland, scored with vast hollows, to a distant range of jagged peaks on the horizon. In the foreground three native warriors with spears.
Sepia on buff paper, heightened with white; 10⅛ × 14⅛ in.

[1] The department also contains another set of drawings made in Abyssinia by E. Zander, a German who lived in the country and married a wife out of the Galla tribes. These drawings, in a sketch-book, are in pen and ink, extremely precise, and include native types as well as landscapes.

(6) Inscribed Rock Ten Miles E. of Focada. The crest of a hill sloping steeply from r. to l.; at the top a native pointing out to the artist two crosses cut in the jutting sandstone.
Sepia; 13⅞ × 10 in.

(7) Ruined Church near Focada. Ruined walls of masonry, with two trees l. and two Indian soldiers in the foreground, one holding his horse, the other sitting and smoking.
Sepia on buff paper, heightened with white; 10⅛ × 14½ in.

(8) House of Chief at Adigrat. A square tower and round thatched hut enclosed by a wall, against which three Abyssinians are sitting; in the foreground l. another hut.
Sepia; 7⅞ × 14 in.

(9) A Church in a Grove at Adigrat. A valley with a church in a grove, beyond the bend of a stream at the l.; behind the grove a range of bold hills, extending to the r. distance.
Sepia on buff paper; 10 × 14 in.

(10) Fortified House on the Road from Adigrat to Mai Wahez, called Amba Dara. A rocky bluff projecting from the r. into a valley, with two round towers built on its extreme edge; below, a few huts and scattered boulders.
Sepia; 9⅞ × 14 in.

(11) Fortified House on the same Road. View from a sloping field, which a native is ploughing with oxen, across a valley to a range of rocky heights, stretching from the l.; on one of the heights is an enclosure with a tower and huts; further off, the hill with two towers described in the last drawing.
Sepia on buff paper, heightened with white; 10 × 14⅛ in.
Lithographed by J. Ferguson for Holland and Hozier's 'Record,' Vol. I., p. 410.

(12) Stronghold of Amba Tsion, Twenty Miles S. of Adigrat. A valley out of which rises in the distance r. a high plateau terminated by jutting or isolated columnar cliffs, the last of which is fortified and towers above the rest. Part of the British force, with baggage on mules and camels, pass from l. to r., along the foreground; in the l. distance, a line of jagged hills.
Sepia on buff paper, heightened with white; 10 × 14⅛ in.

(13) Rock-hewn Church of Dongolo, Exterior. A church portal carved out of the cliff face, with three doorways pierced in it.
Sepia; 9⅞ × 14 in.

(14) Church of Dongolo, Interior. Part of the twelfth century church, with tall pillars and vaulting hewn out of the tawny stone; on the floor, against a low partition wall, is a seated Abyssinian whom the artist is addressing.
Water colours; 12⅝ × 10 in.

(15) Ruins of an Ancient Church at Agula. Half excavated ruins with a tree r., and in the foreground a tent and native family.
Sepia; 10⅛ × 14 in.

(16) Group of Trees at Dolo. A group of trees in full foliage standing in a valley, with a winding brook r.; ruined walls and buildings near the trees and on the hill-slope l.
Sepia; 10 × 14 in.

(17) Bet Mara, Hill Fort between Masgah and Mashik. A mountain crowned with limestone precipices, rising from a wooded plain.
Sepia; 9⅞ × 14 in.

(18) Amba Alaji, the Stronghold of Waldo Yesus, Twenty Miles S. of Antalo. A wooded gorge winding down from the pass below the bare peak of Amba Alaji, which towers on the horizon; the British army is seen descending from the pass, by a road along the side of the gorge; two elephants on the road in the foreground.
Sepia on buff paper, heightened with white; 14 × 10⅛ in.

(19) VIEW FROM THE PASS UNDER AMBA ALAJI. View looking down the gorge to the British camp, in the valley of Atsala below, from which rises, beyond a lower ridge, the flat-topped mass of Debra Musa (11,500 feet above sea level).
Sepia on buff paper, heightened with white; 14⅛ × 10⅛ in.

(20) CAMP AT BULAGO. A camp in a valley under a high pointed peak R.; beyond, the ridge of Debra Musa.
Sepia, touched with white; 10 × 14 in.

(21) LAKE ASHANGI, FROM THE N. View of the lake at a little distance, surrounded by mountains; in the foreground, three English soldiers, near a clump of pines.
Sepia on buff paper, heightened with white; 10 × 14⅛ in.

(22) FORTIFIED VILLAGE OF ADI WOKA ON THE SLOPE OF THE HILL TO THE S. OF LAKE ASHANGI. A road, up which English soldiers are moving, winding steeply up the mountain side, from which projects at the L. a crag with a small village enclosed by a wall.
Sepia on buff paper, heightened with white; 14⅛ × 10 in.
Lithographed by James Ferguson for Holland and Hozier's 'Record,' Vol. II., p. 12.

(23) ON THE TOP OF THE MOUNTAINS OF WANDACH, AT THE SOURCE OF THE TAKAZZE RIVER. View from a hill-crest looking down on a valley R., with the mountain range sweeping round it from the L.; in the foreground are several tall spikes of the plant called *Tupa rhyncopetalum*.
Sepia; 9⅞ × 14 in.

(24) ON THE WADELA PLATEAU. A rocky plateau with a hollow at the L., down which a troop of Abyssinian horsemen are riding from the R. foreground; in the near distance the rock crops out of the ground in a singular shape, like a vast horseshoe. Inscribed on the mount. *Sketch showing formation of the Wadela plateau on S. bank of the Tacazza. Cavalry of Wagshum Gobayze* [a friendly chief] *in the foreground.*
Sepia on buff paper, heightened with white; 10⅛ × 14⅛ in.
Lithographed by J. Ferguson for Holland and Hozier's 'Record,' Vol. II., p. 22.

(25) THE TALANTA PLATEAU, SEEN FROM THE HEAD OF THE KING'S ROAD, TWENTY-FIVE MILES N. OF MAGDALA. View from a height, looking up the ravine of the Jedda; at the L. the King's Road climbs over the mountain slopes; in the distance the high table-lands of Talanta and Dront.
Sepia on buff paper, heightened with white; 10⅛ × 14 in.

(26) DEJAZ MASHAHSHA, UNCLE OF THE WAGSHUM GOBAYZE. Half length in three-quarter face looking R., with black beard and turban. Dated *Santara 29 March* 1868. (Santara is near the Takazze river.)
Pencil; 7½ × 5½ in.

(27) HEAD OF KING THEODORE. The square head, with short upstanding hair, lying back after death, with one eye opened. Inscribed, *Theodorus, Emperor of Abyssinia, sketched immediately after the capture of Magdala, 13 April* 1868 *by R. R. Holmes F.S.A. Archæologist attached to the expedition.*
Pencil on blueish paper, heightened with white; 6⅞ × 4⅝ in.
Lij Kassa, afterwards known as Theodore, was born in Koara, a province of Abyssinia, about 1818; educated in a convent, he became governor of Koara, and proclaimed himself independent; defeated successive armies sent against him, and in 1855 became Emperor, as Theodore III.; after his wife's death his reign grew cruel, capricious, and intolerable; he plunged into endless atrocities, and on his refusal to give up some English captives, Sir Robert Napier's force was sent against him. He shot himself during the assault on Magdala, 1868.
Presented by the artist, 1868.

HONE, Nathaniel, R.A. (b. 1718, d. 1784). Painter; born at Dublin; studied in Italy for some years, about 1750–1752; returning to England, worked in London as painter of portraits and miniatures; member of the Society of Artists, and foundation member, 1768, of the Royal Academy, where he exhibited till his death; worked in London; etched a few plates.

1. Portrait of Mrs. Wymondesold. Bust in three-quarter face, turned r., and looking r., wearing low dress; in an oval. Inscribed (twice over) *Mrs. Wymondesold.* Signed with monogram and dated 1751.
   Pencil on vellum; oval; roy., 3 × 2¼ in.
   Purchased June, 1880.

2. Two on one mount, roy., viz.:—

   (*a*) Portrait of the Artist. Head and shoulders, at a table on which he is drawing, the face turned l., looking down and foreshortened. Signed with monogram and dated 1764.
   Pen and sepia and sepia wash; 5⅞ × 4⅝ in.

   (*b*) Portrait of the Artist. Half-length in an oval, turned to r., and drawing at a sloping desk, the face turned round in three-quarters, and looking full. Signed *Nat. Hone Dt.*
   Black chalk on lilac-grey paper, heightened with white; 7¼ × 5⅛ in.
   Purchased October, 1890.

HOOD, John (worked about 1762–1771). Water-colour painter and shipwright; worked at Limehouse; exhibited sea pieces, chiefly with the Free Society of Artists, 1762–1771.

1. Men-of-War in Harbour, with a Court Martial, 1762. A roadstead with ships at anchor and a fort on the coast in the r. distance; in the centre foreground is the flagship, flying the St. George's cross at the masthead, her decks thronged and busy, seen from the stern with broadside half turned to the front; at the r., another three-decker hoisting sail, and seen bow on; at the l., further off, a two-decker, with main topmast struck; beyond these a further line of six frigates, and smaller ships in the distance; a number of boats from the other ships are approaching the flagship, two from the foreground r. and l.; a small sloop, also approaching her from the l., is firing a gun. Signed and dated on a buoy, *John Hood*, 1762.
   Indian ink; atl., 17¼ × 27¼ in.
   Accompanying the drawing is a draft prospectus in MS. for an engraving from this *Sea view drawn and design'd by Mr. John Hood, Living at Limehouse Causeway, Poplar, and to be Etch'd and Engrav'd by Mr. Francis Perry, Living at the corner of Knowles Court, Little Carter Lane, St Paul's. . . . . The Price of Each print will be half a Guinea. . . . The Subject is a Fleet of men-of-War in Harbour, representing a Naval Court Marischal.*
   Purchased July, 1878.

HOOD, Thomas (b. 1799, d. 1845). Poet and draughtsman; born in London; apprenticed as an engraver, but soon turned to literature; became famous as the author of the 'Song of the Shirt,' 'The Bridge of Sighs,' and many comic works, some of which he illustrated himself.

1. The Waterspout. Two naked men fishing by the bank of a river, affrighted by the apparition of a watery form, towering suddenly above them from the stream, in the likeness of a man with long white hair; on his transparent robes

appears the shadowy figure of a man falling headlong; on the other bank a horse runs wildly away; in the distance mountains rising above trees, and a storm at the l. Signed *Thos. Hood Delt.*

Pencil, partly washed with water colours; roy., 7⅞ × 12½ in.

Purchased June, 1861.

HOOK, Theodore Edward (b. 1788, d. 1841). Writer and draughtsman; born in London; famous in his day as a journalist, novelist, wit and *improvisatore*.

1. A Grotesque Couple. A fat little woman, in shawl and bonnet, on the arm of a young dandy, who looks away and puffs a cigar, while she points to him in admiration. Signed with monogram.

   Water colours on gray paper, heightened with white (now blackened); roy., 5 × 3½ in.

2. Portrait Sketch of Michael Kelly. Half-length, seated leaning back in a chair, turned to l., the face almost hidden by enormous collars, hands thrust in pockets.

   Pen and ink; roy., 3 × 2½ in.

   Michael Kelly (b. about 1764, d. 1826), actor and singer, first appeared in Dublin, his birthplace; studied music and sang in opera in Italy and in Vienna, where he was trained by Glück and Mozart; from 1787 in London as director of the Italian Opera, and from 1797 much employed for musical settings of plays.

Both purchased June, 1879.

HOPPNER, John, R.A. (b. 1758, d. 1810). Painter; born in London of German parents; studied at the Royal Academy, and exhibited there from 1780; elected A.R.A. 1792, R.A. 1795, from which time he was established in favour as a portrait painter, and, till his death, divided with Lawrence the patronage of Society; made numerous chalk sketches of landscape, and painted, especially in earlier years, several fancy subjects, but his fame rests on his portraits, painted in a brilliant but not very individual style.

[1–5.] Portrait and figure studies.

1. Portrait of Mrs. Hoppner. Half-length, seated, turned to front, the face in three-quarters turned l., and looking l.; wearing large hat with ostrich feathers.

   Black chalk and red chalk; roy., 10 × 7⅞ in.

   Engraved in stipple as 'Eliza. From Yorrick,' by J. Kingsbury, and published 1785. The engraving is mounted opposite the drawing.

   Phœbe Wright, youngest daughter of Mrs. Patience Wright, the American sculptress and modeller in wax, celebrated both in London and Paris for her social gifts, was married to Hoppner in 1782; she sat frequently to West and other artists besides her husband, who made studies of her in various fancy characters.

   Purchased July, 1891.

2. Portrait of a Lady, probably Mrs. Hoppner. To the knees, seated, turned to l., with hands clasped on lap, head in three-quarter face, nearly profile, eyes turned almost full; large hat with ostrich feathers, a glimpse of landscape and tree at the l. Signed *I. Hoppner F.*

   Black and red chalk on drab paper, heightened with white on the dress; roy., 8⅞ × 5½ in.

3. Portrait of a Lady. To the knees, seated, full face, turned to front, with hands on lap, the head inclined a little r., lips slightly smiling, and eyes half closed; wearing large hat with ostrich features. Signed *I. Hoppner.*
Black and white chalk; roy., 9½ × 5⅞ in.
Possibly a portrait of Grace Dalrymple Elliott, wife of Dr. John Elliott. She eloped with Lord Valentia, 1774, was afterwards mistress of the Prince of Wales and of Philippe Egalité, was in France during the Revolution, and died there 1823. Her portrait by Gainsborough at Welbeck Abbey, and a miniature by Cosway, which has been engraved, are sufficiently like this to make the presumption of identity probable, though not certain.

Nos. 2 and 3 were purchased July, 1896.

4. Portrait of a Lady. Bust in full face, looking full, with slight smile; hair on shoulders.
Black chalk on buff paper, heightened with white; roy., 6½ × 4 in.

Presented by John Henderson, Esq., January, 1863.

5. Study for a Portrait Group of a Physician and his Family. A room with pillars and curtain in the background and a statue of Æsculapius r.; at a round table in the centre the doctor, seated r., writes and turns to his eldest son, who leans over his chair with one knee on a stool; close by the table, in front, a boy sits on the floor, studying a globe; at the l. the mother stands bending over a young girl, whose elder sister gives her an apple from a basket carried under her arm. Inscribed with ages of the children: *Eldest son*, 22. *Eldest daughter*, 17. *Youngest Dr.*, 10. *Youngest Boy*, 12.
Pen and ink; roy., 7⅛ × 7⅞ in.

Purchased March, 1868.

[6–18.] Landscape studies.

6. Moonlight Scene, with House and Figures. A house at the l. partly seen and looking on an open space bounded by trees, behind which hills slope up; in the foreground l. a woman and child and a man.
Black chalk on greenish-gray paper, heightened with white; roy., 10⅛ × 14⅝ in.

Purchased June, 1847.

7. Two on one mount, roy., viz.:—

(*a*) Meadow and Hills. A flat meadow, with clumps of trees, enclosed in the background by hills, on one of which l. is a house; evening light.
Black chalk and stump on blueish paper; 6¼ × 10⅜ in.

Purchased July, 1875.

(*b*) A Glade. A glade with trees on the slopes on either hand, and a path leading from the r. foreground, where a man is walking with a bundle on his shoulder.
Black chalk and stump; 8 × 10⅜ in.

Purchased June, 1847.

8. Cottage and Trees. A cottage r. with an ash-tree growing beside it and a clump of elms l. against evening light.
Black and white chalk and stump on blueish paper; roy., 7 × 10¼ in.

9 Two on one mount, roy., viz.:—

(*a*) A Horse grazing. An old oak stump with new branches on it, and a horse grazing by it at the r.
Black and white chalk and stump on blueish paper; 7⅛ × 8 in.

(*b*) A Road over Downs. A road leading over undulating country, with clumps of trees on the ridges and in the hollows.
Black and white chalk and stump on blueish paper; 7 × 10¼ in.

10. Two on one mount, roy., viz.:—

(*a*) A Farm. Farm buildings with trees beyond and a fence and field in front.
Black and white chalk on blueish paper; 7 × 10½ in.

(*b*) A Farm. A barn l., farmhouses and buildings further off r., with trees beyond.
Black and white chalk and stump on blueish paper; 7 × 10⅛ in.

11. Two on one mount, roy., viz.:—

(*a*) Cottage and Orchard. The back view of a cottage, in a field with an orchard on the slope at the l.
Black and white chalk and stump on blueish paper; 6⅞ × 10½ in.

(*b*) A Clump of Trees. A group of trees with a withered stump r.
Black and white chalk and stump on blueish paper; 6⅞ × 10⅜ in.

12. Two on one mount, roy., viz.:—

(*a*) The Hedgerow. A hedgerow interrupted by a path coming over a footbridge towards the l.
Black and white chalk and stump on blueish paper; 7 × 10⅜ in.

(*b*) View of a Bay on the Coast. Slopes grown with bushes and with two trees l.; above the hollow a view of sea and shipping backed by a hilly coast.
Black and white chalk and stump on blueish paper; 7⅛ × 10½ in.

13. Fields and Trees. Undulating fields, among which an ash is prominent at the l.
Black and white chalk on blueish paper; roy., 7 × 10½ in.

14. A Group of Trees. A group of three tall trees with a shed or cottage l. beyond.
Black chalk and stump on blueish paper; roy., 9⅝ × 7 in.

15. A House in a Hollow. A low wall across the foreground, beyond which rises a tall house, half covered with ivy, and sheltered l. by a high slope with trees; a path through a gate in the wall towards the r. leads along the narrow valley to another house under the wooded hill. Signed with monogram.
Indian ink on drab paper, heightened with white;[1] imp., 13 × 18½ in.

Nos. 8–15 were purchased July, 1875.

16. The same House from the other Side. The house, enclosed by a wall, stands r., with trees on the steep slopes rising behind it; a woman standing just inside the wall, and a boy sitting beside some sheep near a path winding up the slope.
Black chalk and Indian ink on cream-toned paper, heightened with white; imp., 13 × 18½ in.

17. A Road through a Wood. A road coming into the foreground between oak woods, at the r. side enclosed by a paling on a bank; a man resting l. by the wayside, and a man on a pony in the foreground guided to the r. by another man.
Black and white chalk and pencil on drab paper; 13 × 17⅝ in.

Nos. 16–17 were purchased June, 1847.

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[1] In this and the following drawing a slight preliminary outline of the design has been made in brown oil colours pressed, while wet, between two sheets, producing a peculiar grained effect. This device was probably first used by G. B. Castiglione (1616–1670), and was developed by Blake (see note on p. 128 of Vol. I.).

18. *Ob.* FIGURES IN A LANDSCAPE. A mountain glen; in the foreground a two-stemmed birch-tree, against which leans a youth looking down l. on another youth and girl reclining on the slope under a tree.
Black chalk and sepia on drab paper heightened with white; atl., 13⅞ × 18⅞ in.

Rev. STUDY FOR A LADY'S PORTRAIT. Whole length, seated facing to front, reading with book on lap, and r. elbow resting on a table l.
Black and white chalk sketch.

Purchased July, 1874.

19. ALBUM, containing sketches in black chalk on blueish paper, mostly heightened with touches of white chalk; two (No. 7) are in greenish blue chalk.

(1) (*a*) A BOAT SAILING.

(*b*) VIEW OF A LAKE FROM ABOVE, WITH HILLS AROUND IT.

(2) (*a*) AN OAK-TREE.

(*b*) TREES ON GRASS SLOPES.

(3) (*a*) A WITHERED TREE.

(*b*) A POND IN A FIELD WITH TREES AND A COTTAGE L.

(4) (*a*) A COTTAGE.

(*b*) A COTTAGE ON HIGH GROUND, SEEN FROM BELOW.

(5) (*a*) A HOLLOW OAK.

(*b*) A VILLAGE AMONG TREES, SEEN ACROSS A WIDE MEADOW.

(6) (*a*) SLIGHT STUDY OF CLOUD.

(*b*) MOONLIT CLOUDS ABOVE WOODED HILLS.

(7) (*a*) A CASTLE ABOVE A MOONLIT SEA.

(*b*) A CASTLE SEEN ACROSS WATER; moonlight.

(8) (*a*) A ROAD AMONG TREES ON A HEATH.

(*b*) A HOLLOW BETWEEN TREES ON SANDY BANKS.

(9) (*a*) A ROMAN WARRIOR; a head; and two nude figures.

(*b*) GROUPS OF TREES IN A PARK.

(10) (*a*) SLIGHT SKETCH, UNFINISHED, OF COTTAGES.

(*b*) SLIGHT STUDIES OF TREES.

Purchased July, 1875.

HOPPNER, Lascelles H. (b. 1783). Painter; son of John Hoppner; studied at the Royal Academy, and exhibited portraits there 1811–1815; painted also subject pictures.

1. THE GLEANER. A country girl bearing a bundle of corn on her head, keeping it steady with one hand, while the other is on her hip. Signed and dated *Hoppner f.* 1804.
Water colours; roy, 17⅝ × 10⅞ in.

Purchased July, 1876.

HOPPNER, Robert Belgrave (worked about 1807–1827). Painter, chiefly of sea pieces; exhibited at the British Institution and the Royal Academy, 1807–1827.

1. On the Dutch Coast. A fishing smack and two small boats by a flat shore, with men busy near them and on board; towards the r., sails on the water, and a low coast with windmills beyond.
   Pencil; roy., 5½ × 9½ in.

2. A Dutch Fishing Boat. With sails furled, and three men on the deck.
   Pencil and Indian-ink wash; roy., 8¼ × 6⅜ in.

3. Neapolitan Shipping. A cluster of fishing boats l., approached by a rowing boat with two men from the r.; in the distance are several ships, and at the r. a rocky coast, probably Ischia; a storm coming on.
   Pencil and Indian-ink wash; roy., 6¼ × 11⅜ in.

4. Boats off Naples. A felucca sailing r., two others in the distance. Signed *R. B. H.*
   Pencil and slight Indian-ink wash; roy., 6 × 8¼ in.

5. Boats off Naples. A felucca sailing l., others farther off, and a rowing boat r.; in the r. distance a man-of-war firing a salute, and other vessels in the offing. Signed *R. B. H.*
   Pencil and slight Indian-ink wash; roy., 6 × 8¼ in.

6. A Neapolitan Xebec. A boat with one square-rigged and two lateen-rigged masts, called a xebec. Signed *R. B. H.*
   Pencil and Indian-ink wash; roy., 6⅜ × 5⅞ in.

7. A Cottage by a Stream. A cottage, with wooden stairs to the upper storey, and a woman going up them; at the l. a bridge over a stream and trees behind. Signed *R. B. Hoppner f.*
   Sepia; roy., 7⅜ × 10¼ in.

   All purchased May, 1882.

HORNE, Herbert Percy (b. 1864). Living artist.

1. Album containing drawings for the *Hobby Horse* magazine, published 1886–1893. Proofs of the reproductions are in many cases mounted with the original designs.

   (1) Diana and Endymion. Diana kneeling over Endymion, with hair streaming across the moon; round the moon is a luminous whirlwind, in which the forms of lovers are driven. Inscribed with a verse round a border:—

   'Love, I cannot hold thee longer,
   In the deep night sink away,' etc.

   Pencil, highly finished.
   Reproduced in the preliminary number of the *Hobby Horse*, published 1884.

   (2) (*a*) Initial A, with leaves and flowers.

   (*b*) Initial C, with leaves and flowers.

   (*c*) Initial F, with leaves and flowers.

   (*d*) Initial I, with leaves and flowers.

   (*e*) Initial M, with ivy leaves and dotted background.

   (*f*) Initial M, the same design as the last, but with shaded background, as reproduced.

(*g*) INITIAL O, with bird on a branch in the centre.
All in pen and ink.
Used through Vols. III.–VII.

(3) (*a*) INITIAL P, with chestnut leaves.

(*b*) INITIAL P, with serpent swallowing its tail.

(*c*) INITIAL R, with flowering foliage.

(*d*) INITIAL T, with oak leaves.

(*e*) INITIAL T, with wreath of leaves.
All in pen and ink.
These were used through Vols. III.–VII. with the exception of (*b*) and (*e*), which do not occur.

(4) (*a*) TAILPIECE; two boughs with berries and a cluster of leaves in the centre.

(*b*) TAILPIECE; a ribbon wreathing two sprays of foliage.
Pen and ink.
First used, (*a*) at p. 12, (*b*) at p. 22, of Vol. III.

(5) (*a*) TAILPIECE; two butterflies, each on an ear of corn.

(*b*) TAILPIECE; two birds, back to back, on sprays of foliage.
Pen and ink.
First used, (*a*) at p. 29, (*b*) at p. 40, of Vol. III.

(6) (*a*) TAILPIECE; a cluster of hepaticas.

(*b*) TAILPIECE; poppies and leaves.
Pen and ink.
First used, (*a*) at p. 68, (*b*) at p. 82, of Vol. III.

(7) *Ob.* STUDIES OF ROSES; sketch for the last design (6) (*b*), study of a female torso, etc.
Pencil.

Rev. SKETCH FOR INITIAL A, and sketch for a tailpiece.
Pencil.

(8) TAILPIECE; two birds singing, facing one another, on boughs of mallow.
Pen and ink.
First used Vol. III., p. 113.

(9) (*a*) TAILPIECE; an ermine on an ilex branch.

(*b*) TAILPIECE, with two kinds of leaves.

(*c*) TAILPIECE; ivy leaves.
Pen and ink.
First used, (*a*) at p. 133, (*b*) at p. 160, (*c*) at p. 120, of Vol. III.

(10) TAILPIECE; cluster of leaves and flowers.
Pen and ink.
First used, Vol. IV., p. 39.

(11) *Ob.* SLIGHT SKETCH FOR THE LAST DESIGN.

Rev. SLIGHT SKETCH FOR THE DESIGN OF POPPIES, No. (6) (*b*); an orchid, etc.
Pencil.

(12) TAILPIECE; primroses, with two butterflies.
Pen and ink.
First used, Vol. IV., p. 55.

(13) (*a*) TAILPIECE; spiral border of vine-tendrils and leaves.

(*b*) TAILPIECE; running stag and oak branches.
Pen and ink.
First used, (*a*) at p. 96 of Vol. IV., (*b*) at p. 117 of Vol. IV.

(14) TAILPIECE; oak leaves and acorns.
Pen and ink.
First used at p. 12 of Vol. VI.

(15) (*a*) TAILPIECE; cluster of flowers and leaves.

(*b*) TAILPIECE; ranunculus flowers and leaves, with a butterfly.
Pen and ink.
Neither reproduced in the *Hobby Horse*.

(16) *Ob.* TWO SKETCHES FOR A TAILPIECE; a butterfly on a blade of corn.
Pencil.

Rev. SLIGHT SKETCH FOR A DESIGN.
Pencil.

(17) TAILPIECE; a butterfly on a blade of corn.
Pen and ink.
Not reproduced in the *Hobby Horse*.

(18) 'MARIE AT THE WINDOW.' Design for title, not adopted, to the following.
Pen and ink.

(19)–(21) 'MARIE AT THE WINDOW.' Title and music for a song by Arthur Somervell. (The lettering of the song by S. Image.)
Pen and ink.
Reproduced in the *Hobby Horse*, Vol. III., p. 72.

(22) DIANA HUNTING. Designed in white on a black background, with border, and the legend from Horace, *Silvarum Potens Diana Candida Dea*.
Pen and ink.
Reproduced, with much reduction, Vol. IV., p. 57.

(23) STUDY FOR THE LAST SUBJECT. Study for the figure of Diana.
Black chalk.

(24) (*a*) (*b*) (*c*) STUDIES FOR THE SAME SUBJECT. Studies for the hare, trees, etc.
Pencil.

(25) SKETCH FOR THE COVER OF THE NEW SERIES OF THE 'HOBBY HORSE.' Sketch for a design with the title in a bordered panel; not adopted.
Pencil.

(26) FINAL DESIGN FOR THE SAME COVER. A knight riding a hobby-horse.
Pen and ink.
First used for the volume for 1893, New Series.

(27) DESIGN FOR INITIAL A; with Arachne spinning.
Pen and ink.
Used in the New Series, Vol. I.

(28) DESIGN FOR INITIAL T; with a woman holding a vase.
Pen and ink.
Used in the New Series, Vol. I.
Presented by the artist, October, 1896.

HORNSEY, J. (worked about 1795–1797). Draughtsman; made topographical drawings, chiefly views in Yorkshire, for the *Copper-plate Magazine*.

1. PORTRAIT OF A BULL. A black and white bull grazing in a field, with a river beyond, and hills in the distance.
Indian ink, with partial slight tint; imp., 15½ × 19⅞ in.
Purchased May, 1878.

HOTHAM, Amelia (worked about 1793). Water-colour painter; biography unknown.

1. Castle and Stream. A stream coming into the l. foreground between rocky banks with trees r. and l. enclosing a view of a castle ruin on a wooded hill. Signed and dated, *Amelia Hotham*, 1793.
Water colours; atl, 19⅝ × 26¾ in.

Purchased July, 1878.

HOUGHTON, Arthur Boyd (b. 1836, d. 1875). Book illustrator and painter; was in India as a youth with his father, a captain in the Navy; returning, he worked for the *Graphic*, and illustrated books; exhibited pictures 1859–1874, both in oils and water colours; but his reputation rests on his book illustrations, especially the brilliant woodcut designs for Dalziel's 'Arabian Nights,' 1865.

1. The Chronicles being read to the King; Illustration to the 'Arabian Nights.' The king reclines on a divan, addressing with lifted hand the old slave who sits r. on the floor, reading from the chronicle held before him by a boy; in the background, r., stand three viziers, listening to the king, and l., beneath a lamp, are girls attending on him. Signed *A. Houghton*.
Pen and pencil on boxwood, heightened with white; 7⅞ × 7 in.
A design intended for engraving, but not used.

Purchased October, 1893, from Messrs. Dalziel Brothers.

HOWARD, HENRY, R.A. (b. 1769, d. 1847). Painter; born in London; pupil of Philip Reinagle; student at the Royal Academy; worked in Italy 1791–1794; painted portraits and a long series of historical and subject pictures, of which the earlier ones were the best; made drawings from ancient sculpture for the Dilettanti Society.

1. Head of Niobe from the Antique. A front view of the head of Niobe.
Sepia and Indian ink, highly finished; roy., 11⅝ × 8⅛ in.

2. Head of Niobe. The same head, in three-quarter face turned l., nearly profile.
Sepia and Indian ink, highly finished; roy., 11½ × 8⅛ in.

3. Head of Niobe. The same head in profile turned r.
Sepia and Indian ink, highly finished; roy., 11⅝ × 8⅛ in.
Nos. 1–3 were engraved by W. Skelton for the Dilettanti Society's 'Specimens of Antient Sculpture,' 1809, Plates xxxv.–xxxvii.

Nos. 1–3 were bequeathed by R. Payne Knight, Esq., 1824.

4. Cupid and Psyche from the Antique. Cupid and Psyche kissing, from the marble group in the Capitol.
Indian ink, highly finished; 9⅛ × 6⅛ in.
Engraved by R. H. Cromek, with whose engraving it is placed.

Presented by T. H. Cromek, Esq., April, 1867.

HOWARD, Hugh (b. 1675, d. 1737). Portrait painter and collector; born in Dublin; came to England 1688, and went to Italy for three years, 1697–1700, in the suite of the Earl of Pembroke; practised as a portrait painter in London for some years, but after obtaining some posts under government he devoted himself to making a fine

collection of prints and drawings, which passed into the hands of the Earls of Wicklow, and was dispersed in 1873.

1. A Girl with a Dove. Half length figure of a girl, in an oval, turned l., with face looking nearly full, holding a dove in her hands.
   Chalks on blue paper; oval; roy., 9⅝ × 7⅛ in.
   This drawing is in the manner of Howard's very fashionable contemporary, Rosalba Carriera, and may be copied from her; but in this case, as with others of the drawings described, the question must remain undecided.

2. Portrait of Cardinal Albani. Three-quarter length, in biretta and cardinal's robes, directed to front, with face in three-quarters looking r., paper in l. hand, and r. hand pointing; bookcase and curtain behind.
   Red chalk; roy., 12¼ × 9⅛ in.
   Probably after a painting; but Howard may well have painted the cardinal, and in that case this may be a memorandum of his own picture; the drawing has none of the character of work done from the life. Annibale Albani, born at Urbino, 1682, was nephew of Pope Clement XI.; wrote a book on his native town, and other works; died about 1750.

3. Portrait of a Gentleman. Head in full wig, nearly in full face, turned slightly r., eyes full.
   Indian ink; roy., 7⅝ × 6¼ in.

4. Portrait of a Gentleman. Head in full wig, in three-quarter face, turned r., eyes looking full.
   Indian ink; roy., 5⅝ × 5¼ in.

5. Head of an old Man. Head of a bearded old man looking up; probably after an apostle in a picture.
   Red chalk; roy., 11⅜ × 8½ in.

6. Hampton Court from Hampton, 1722. View looking down the Thames, with its sedgy eyots, to the palace half hidden among trees; two boats with deck cabins on the river.
   Pen and ink with Indian-ink wash; roy., 8 × 12⅞ in.

7. St. James's Park. View from the east, looking down Rosamond's Pond, in front of which stand three statues, with the Mall running parallel to the water r., and houses l.; at the end of the water is the Mulberry Garden, on the site afterwards occupied by Buckingham House and Buckingham Palace.
   Pen and ink with Indian-ink and sepia wash; ant., 11¼ × 33⅞ in.

8. Italian Landscape. A road leading l. to a river or lake, with towers and buildings on the other side, backed by mountains; four men on the road and another in a boat; others near a tent on raised ground r.
   Pen and ink; roy., 10⅛ × 16⅛ in.

9. Italian Landscape; a Ferry. A river coming down from the l., with hills on the other side; on the bank l. some figures in front of an inn, and others in a ferry boat about to put off.
   Pen and ink; roy., 9⅞ × 16 in.
   Nos. 8 and 9 are in the style of the Bolognese landscape draughtsmen, such as Grimaldi. Howard may have imitated their style while in Italy, or he may have copied actual drawings.

10. A Bunch of Grapes.
    Red chalk; roy., 8⅝ × 7⅞ in.

11. Portrait of a Gentleman. Half length of a gentleman in costume of Charles I.'s time, seated towards the r., the face in three-quarters, eyes looking full.
    Pen and ink; roy., 9⅜ × 7⅛ in.

12. Caricature; after Pier Leone Ghezzi. Profile of an old ecclesiastic, in an oval.
    Red chalk; roy., 9⅛ × 7¾ in.

13. CARICATURE; AFTER GHEZZI. Profile of a laughing monk in an oval.
Red chalk; roy., 8⅝ × 7½ in.

14. CARICATURE; AFTER GHEZZI. Profile of a priest, in an oval.
Red chalk; roy., 7½ × 6⅝ in.

15. CARICATURE; AFTER GHEZZI. Profile of a priest, in an oval.
Red chalk; roy., 8½ × 7 in.

16. CARICATURE; AFTER GHEZZI. Profile of a priest, in an oval.
Red chalk; roy., 8⅞ × 7 in.

17. CARICATURE; AFTER GHEZZI. Profile of a laughing priest, in an oval.
Red chalk; roy., 9⅛ × 7½ in.

18. 'ECCE HOMO'; AFTER VANDYCK. Single figure of Christ.
Pen and ink; roy., 9⅞ × 7½ in.

19. 'ECCE HOMO'; AFTER GUIDO. Head of Christ looking up.
Red chalk; roy., 9¼ × 7⅝ in.

20. THE VIRGIN OF THE ROSARIES; AFTER AN ITALIAN MASTER. The Virgin and Child on a cloud delivering rosaries to St. Dominic and St. Catherine of Siena, to be distributed among the people; cherubs above scattering flowers.
Red chalk; roy., 14⅛ × 9⅝ in.

21. THE VIRGIN OF THE ROSARIES. A set-off from the last drawing.
Red chalk; roy., 14⅛ × 9½ in.

22. THE MADONNA IN GLORY; AFTER AN ITALIAN ETCHING OR DRAWING. The Virgin and Child on clouds surrounded by boy angels.
Pen and ink; roy., 13⅞ × 8⅞ in.

All purchased from the Earl of Wicklow, August, 1874.

HOWITT, Samuel (b. about 1765, d. 1822). Painter and etcher; devoted to field sports in early life; worked in London; painted subjects of sport and natural history, chiefly in water colours, but also in oils; exhibited at the Royal Academy and other galleries 1783–1815; brother-in-law of Rowlandson, whose style he followed in caricature; etched a great number of plates, and illustrated many books.

1. FOX-HUNTING. Hounds coming over a gate in a hedge, close on the heels of a fox, which runs to the r. down a slope; two huntsmen in the l. foreground, two others at a little distance r., and beyond them a wide view with distant hills. Signed *Howitt*.
Water colours with pen outline in parts; roy., 9½ × 12½ in.

2. LION AND ANTELOPE. A lion rushing from the l. behind a rock and seizing an antelope, which he tears with teeth and claws, while three jackals run off into the foreground with their tails between their legs. Signed *Howitt*.
Water colours and Indian ink; roy., 7½ × 10½ in.

3. LION AND ANTELOPE. A lion coming down a rock bringing an antelope in his teeth to his mate, who crouches with her cub in a hollow of the rock at the r. Signed twice over *Howitt*.
Sepia; roy., 7⅝ × 10⅝ in.

4. FALLOW DEER. Two bucks and two does resting near a fence l., the nearer pair lying down; further off, a buck and a doe moving off down a slope towards woods.
Water colours and Indian ink; roy., 4⅞ × 6⅜ in.

Nos. 1–4 were purchased October, 1867.

5. Two on one mount, roy., viz. :—

(*a*) Shooting over Setters. Three setters on a moor, one of them pointing and another setting, while the sportsman comes up from behind a rock l. Signed *Howitt.*
Water colours; 5⅝ × 7⅝ in.

(*b*) Deer-stalking. A man with two staghounds levelling his gun behind a tree at a stag in open ground beyond l. Signed *Howitt.*
Water colours; 5⅝ × 7⅝ in.

6. Two on one mount, roy., viz. :—

(*a*) Beagles starting a Hare. Three beagles snuffing in a brake, while the hare starts out beyond towards the r. across a field. Signed *Howitt.*
Water colours; 5⅝ × 7½ in.

(*b*) The Hare started. A hare doubling and closely pursued from the l. by two greyhounds, while two sportsmen appear over a gap in a hedge behind. Signed *Howitt.*
Water colours; 5⅝ × 7⅝ in.

7. Anglers. A shallow river coming down between rocky, wooded banks into the l. foreground, broken into two or three low falls; cattle on a sandy spit r. and in the water of the foreground, and above them, on a grass slope under trees, two anglers, one standing, the other sitting and baiting his hook.
Water colours; roy., 11⅝ × 16⅜ in.

Purchased May, 1893.

8. Wild Boars. A wild boar roused from his lair in long grass under trees, while the sow behind him starts up and the young pigs run off to the r.
Sepia and Indian-ink wash; imp., 12¾ × 17⅝ in.

Purchased October, 1867.

9. A Fisherman. A man standing in a stream, fishing, with net in his l. hand; trees behind. Signed *Howitt.*
Water colours; 6⅝ × 3⅝ in.

Inserted in the interleaved Academy Catalogues (Vol. VII., No. 59), presented by J. H. Anderdon, Esq., November, 1867.

[10–11.] Drawings for Captain Thomas Williamson's 'Oriental Field Sports,' 1807, fol. Howitt made the illustrations to this work from Williamson's sketches. These drawings have always borne Howitt's name, though it is practically certain that they are Williamson's first designs.

10. Exhibition of a Battle between Tiger and a Buffalo. Part of an arena, surrounded by a tall bamboo fence, on the top of which is a crowd of Indian spectators, with a balcony and awning for a native prince and his guests; below, the buffalo is rushing, horns down, on the crouching tiger.
Indian ink, with slight water-colour wash; roy., 11¼ × 16½ in.
The same subject with differences was engraved by H. Merke for 'Oriental Field Sports,' Plate xxiv. In the print, the tiger is hanging to the buffalo's neck.

Purchased July, 1835.

11. Dooreahs or Dog-Keepers leading out Dogs. Five Indians with leashes of dogs moving away down a road with a building r., and stables for elephants l.; in the distance a square tank with buildings beyond it.
Indian-ink wash and pen; roy., 11¼ × 16⅝ in.
First design for Plate xxxvii. of 'Oriental Field Sports,' engraved by H. Merke. In the engraving there are more figures and other changes; there are horses instead of elephants in the stables.

Purchased July, 1876.

HUET VILLIERS, François (b. 1772, d. 1813). Painter; born in Paris; came to England at the outbreak of the Revolution; painted chiefly portraits in miniature, also landscapes and animals; exhibited at the Royal Academy, 1804–1813.

1. TWICKENHAM. View of Twickenham among its trees from the opposite bank of the Thames, with island l., and boats on the river.
   Pencil; roy., 7⅛ × 9⅛ in.

2. BERRY MILLS, DEVON. An old water-mill, with gate in a wall in the foreground. Inscribed *Berry Mills near Totness, Devon.*
   Pencil; roy., 7⅛ × 9⅞ in.

3 PLYMPTON, DEVON. View from a height of the little town, with ruined castle on a mound at the l., and hills beyond. Inscribed *Plympton Town and Castle, Devon.*
   Pencil; roy., 7¼ × 10⅞ in.
   All purchased February, 1880, at the White sale.

HULL, Edward (worked about 1820–1825). Drawing master and lithographer; worked in London; published some lithographs of military subjects.

1. 'OG, SEBON, AND KROH.' Two men walking arm-in-arm, with a bulldog running in front of them. Inscribed with above title.
   Pen and ink; roy., 7¼ × 5 in.

2. A HUSSAR. A hussar in undress uniform riding to the l.
   Pen and ink; roy., 7¼ × 5 in.

3. COMIC PROSPECTUS FOR A 'PUNCH AND MUFFINS ACADEMY.' Mr. Punch in Chinese costume seated on an inverted punch-bowl and with another bowl and muffins on a table before him. Inscribed below, *Punch and Muffins Academy. Ned Hull, Poplar Grove House, Oval, Kennington, etc.*
   Pen and ink; roy., 9⅝ × 7¾ in.

4. Two on one mount, roy., viz.:—

   (*a*) DESIGN FOR AN INVITATION CARD. Mr. Punch bearing on his head an enormous brimming punch-bowl, inscribed, *Messrs. Stow and Hull at home to Punch and Muffins on Wednesday evening*, 21 *Jan*ʸ, 7 *o'clock.* Below, *Batchelors Lodge, No.* 1, *Poplar Grove. Oval.*
   Pen and ink and water colours; 5¼ × 4 in.

   (*b*) DESIGN FOR A CARD. The same design as in No. 3, modified; Mr. Punch is ladling drink into a glass. Inscribed, *Punch and Muffins Academy by Ned Hull, Poplar Grove, Oval, Kennington.*
   Pen and ink; 3⅛ × 3⅜ in.
   All purchased October, 1877.

HUMPHRY, Ozias, R.A. (b. 1742, d. 1810). Portrait painter; born at Honiton; studied in London at the St. Martin's Lane Academy, then worked at Exeter and Bath; returned to London 1763, and won the patronage of the king; went with Romney 1773 to Italy, where he worked for four years; elected A.R.A. 1779; painted miniatures in India 1785–1788, when he returned home, and was elected R.A. 1791; his eyesight giving way, he abandoned miniatures for crayon drawings, and was very successful till his sight entirely failed in 1797. An album and five sketch books by Humphry are in the MSS. department of the Museum, and contain studies made in India and on the voyage.

1. Portrait of the Artist. Head in three-quarter face, nearly full, turned slightly r., eyes looking full over the r. shoulder.
Black and white chalk on drab paper; imp., 18¾ × 14½ in.
A much later portrait, at the age of sixty-one, by Edridge, has been described, p. 118.
Purchased March, 1884.

2. Portrait of an old Lady. Bust in an oval, turned to r, the face in three-quarters and eyes looking full; wearing cap.
Black and red chalks; oval; roy., 6¾ × 5½ in.
Purchased August, 1854.

3. Study of an old Lady knitting. Nearly whole-length figure of an old lady wearing a cap, seated in profile turned to l., knitting and looking down on her work. Signed with monogram and dated 1776.
Pen and ink; roy., 9¼ × 7 in.

4. Portrait of W. J. Mickle. Head in full face, eyes looking somewhat l., with a blank tablet below for an inscription. Drawn from the life. London, 1779.
Black and red chalk; roy., 13⅜ × 10½ in.
A different drawing by Humphry of Mickle was engraved in stipple by C. Bestland for the *European Magazine*, Feb. 1789.
William Julius Mickle, b. 1735, d. 1788, son of a Scotch minister, left business for literature, and gained some repute as a poet; best known by his translation of Camoens' Lusiad and his ballad of Cumnor Hall; worked chiefly in and near Oxford.
Purchased May, 1859, at the Dawson Turner sale.

5. Portrait of J. L. Mosnier. Bust in an oval, turned to r., the face in three-quarters, eyes looking full.
Pencil; roy., 5⅝ × 4¼ in.
Purchased August, 1861.

6. A Girl nursing a Child. A young woman seated, nursing on her knee a boy whom she clasps with her hands. Signed with monogram and dated 1780.
Black chalk, with touches of white, on blueish paper; roy., 6⅜ × 4 in.

7. A Girl with a Pitcher. Slight sketch of a girl holding a pitcher in her hands.
Black chalk; roy., 4 × 3½ in.
Nos. 6 and 7 were purchased February, 1880.

8. Academical Study. Nude study of a man seated.
Black chalk; roy., 8⅛ × 7¾ in.
Presented by J. Deffett Francis, Esq., December, 1874.

9. Academical Study. Nude study of a man seated: back view.
Black and white chalk on blueish paper; roy., 19⅝ × 12 in.
Presented by J. Deffett Francis, Esq., February, 1884.

HUNT, William Henry (b. 1790, d. 1864). Painter; born in London; pupil, with Linnell, of John Varley; worked for Dr. Monro; studied at the Royal Academy, where he exhibited oil pictures 1807–1811; elected associate of the Water Colour Society 1824, member 1826, and for the rest of his life painted almost entirely in water colours, being well known for his candle-light scenes and rustic figures, and later for his fruit and flower pieces; worked in London and at Hastings.

1. Portrait of the Artist. Head, framed in white hair and whiskers, in three-quarter face turned r., eyes looking full, brown background.
Water colours and body colours over pencil; roy., 13⅞ × 11 in.

A younger portrait of Hunt, and one of his wife, by J. G. P. Fischer, have been described, p. 136 of this volume. Another, by himself, is in the sketch-book described below, No. 12.

Purchased August, 1889.

2. A GIRL AT A TABLE. A girl sitting with her elbow on the edge of a table, her face looking over her shoulder to the spectator, illuminated by a paper lantern at the r.
Pencil and water-colour sketch; oval, roy., 6¼ × 4½ in.

3. GROUP ON A RIVER BANK. A young man in the costume of the 'forties' standing r., with arms on hips, and looking down on two ladies in round bonnets seated on the grass; at the l. the river.
Black chalk and water-colour sketch; roy., 10⅝ × 7 in.

4. A BOY WITH A PUPPY. A boy in a blouse and fur cap holding a puppy in his arms and smiling.
Pen and sepia sketch with water-colour wash; roy., 6¾ × 4⅞ in.

5. HOLLYHOCKS IN A VASE. Red hollyhocks and a sprig of arbutus in a Chinese vase, with an apple beside it. Signed *W. Hunt.*
Water colours and body colours; roy., 4⅝ × 3 in.

Nos. 2–5 were purchased July, 1889.

6. SKETCH FROM LIFE; A PORTRAIT GROUP. A lady in a large straw hat, seated on a low stool, with her arm on the knee of a girl seated r. beside her on a chair and looking down towards her. A separate pencil study of the first figure at the l. above. Signed *W. Hunt.*
Pencil, partly washed with water colours; roy., 7⅛ × 5⅝ in.

7. A GIRL THREADING A NEEDLE. Seated figure of a girl in profile, turned to l., threading a needle, with head bent. Signed *W. Hunt.*
Pencil sketch; roy., 5¾ × 4½ in.

Nos. 6 and 7 were purchased March, 1884.

8. HEAD OF A YOUNG MAN. Head of a young man in three-quarter face turned r., and looking r., wearing black stock.
Pencil; roy., 7¼ × 5¼ in.

9. HEAD OF AN OLD MAN. Head of an old man seen in full face, wearing spectacles and reading a paper held in his hand.
Pencil; roy., 6⅛ × 4⅛ in.

Nos. 8 and 9 were purchased August, 1877.

10. PORTRAIT OF ROBERT CLUTTERBUCK. Head turned l., nearly in profile, and looking l.
Indian ink; roy., 6¼ × 5 in.
Engraved in stipple by W. Bond. The engraving is mounted with the drawing.
Robert Clutterbuck, F.S.A., b. 1772, d. 1831, is remembered by his history of his native county, Hertfordshire, in three volumes, partly illustrated by himself.

Purchased January, 1888.

11. OLD LONDON BRIDGE. View of the bridge from a wharf on the Middlesex side, some distance to the west; casks on the wharf, and barges r. beside it, with men at work repairing a skiff on one of the barges. Signed *W. Hunt.*
Water colours; imp., 15½ × 21½ in.

Purchased June, 1864.

12. SKETCH BOOK, containing twenty-one pencil portraits of members of the Sol Club, including one of the artist; 'Hunt the Slipper,' a sketch in pen and pencil; nine landscapes in pencil, a boy's head in pencil, and a man's head in black chalk. ff. 38. 6¼ × 9½ in.

Purchased February, 1877.

HUSSEY, Giles (b. 1710, d. 1788). Painter; born in Dorsetshire; pupil of Jonathan Richardson and of Vincenzo Damini, with the latter of whom he went to Italy, 1730; worked in Bologna and Rome, where he made portraits of the Young Pretender; returned to England 1737, but painted little, being more interested in the theory of art; retired to the country and ended his life as a religious recluse.

1. Types of Heads. Five heads in profile. The head in the upper l. corner seems to be copied from a coin of one of the Seleucid kings.
   Red chalk; roy., 13⅛ × 8 in.

2. Types of Heads. Three heads in profile.
   Red chalk; roy., 9¾ × 8¼ in.

   Nos. 1 and 2 were bequeathed by the Rev. C. M. Cracherode, 1799.

3. Head of a Parthian King; from a Medal. Probably a head of Mithridates I., of Parthia.
   Red chalk; roy., 6⅛ × 5⅛ in.

   Acquired before 1837.

4. Album, containing outline copies in red chalk of the frescoes illustrating the life of St. Benedict, by Lodovico Carracci and Guido Reni, in the church of S. Michele in Bosco, Bologna. The frescoes have now perished.

   (1) St. Benedict in the Desert; after Guido. The saint is being offered meat and fruit by a crowd of men, women, and children.

   (2) (*a*) A Man's Head from the same Fresco.

   (*b*) A Woman's Head from the same Fresco.

   (3) (*a*) Heads of a Mother and Child, from the same Fresco.

   (*b*) Head of St Benedict, from the same Fresco.

   (4) (*a*) and (*b*) Two young Men's Heads, from the same Fresco.

   (5) The Priest seized by the Demon; after L. Carracci. St. Benedict among his followers in the background prays for him to be released.

   (6) The Kitchen saved from the Fire; after L. Carracci. The monks busy putting out the flames, while the saint intervenes with the sign of the Cross.

   (7) Head of one of the Monks, from the last Fresco; and the head of a woman.

   (8) The Demon exorcised from the Stone; after L. Carracci. A demon lying on the stone and preventing it from being moved, but exorcised by St. Benedict.

   (9) (*a*) Heads of St. Benedict and two Disciples.

   (*b*) Head of a Woman from the following Subject.

   (10) The Seven fair Women sent to tempt Saint Benedict; after L. Carracci. The saint and his disciples retreat at the l.

   (11) The mad Woman running to find the Saint; after L. Carracci.

   (12) Totila, King of the Goths, doing Reverence to the Saint; after L. Carracci.

   (13) (*a*) Two Heads from the preceding Fresco.

   (*b*) Three Heads from the same Fresco.

   (14) The Sack of Monte Cassino; after L. Carracci.